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THE PARTELLO COLLECTION OF VIOLINS.

BY ARTHUR M. ABELL.

America, with all of its wealth, can never hope to compete with Europe in collecting and gaining possession of the great masterpieces of the famous old painters of the sixteenth and seventeenth centuries, whose genius shed such luster over Italy, Spain and the Netherlands. The reason for this is very simple; these immortal art treasures have, for the most part, long since gone into the possession of the museums of the leading art centers. The Michael Angelos, Leonardo Da Vincis, Titians, Murillos, Velasquez, Rembrandts, Rubens, Van Dykes, etc., are mostly State property; they are priceless, unpurchasable, and all the millions of our Carnegies, Morgans and Rockefellers could never effect their transportation to the New World. How insignificant even the Metropolitan Art Museum seems when compared with the Louvre, or with a dozen other European galleries, as far as works of old masters are concerned.

In one branch of collecting, however, strange to say, it has remained for an American to lead the world in our day. Dwight J. Partello, a citizen of the United States residing in Berlin, has by far the greatest and most valuable collection of old masterpieces of the luthier's art now in existence. In fact, since the sale of the famous Baron Knoop instruments, it is the only really great violin collection in the world. During the past twenty-five years Mr. Partello has enjoyed unequalled advantages in the way of seeing precious old string instruments, and, being a man of means, he was also enabled to gratify his passion and to collect them. But mere money could never have gotten together such a wonderful array of instruments as he possesses; that required great knowledge and experience. During the last eight years it has been my privilege to be a frequent guest at Mr. Partello's house and to acquire an intimate knowledge of the really marvelous violins in his possession. I have often taken the great violinists, such as Ysaye, Burmester, Sauret and others, to see them. They were, one and all, astonished at the priceless treasures. Ysaye played on all the principal violins for three hours without stopping, and he could hardly tear himself away from them.

During my talks with Mr. Partello on violins, I became deeply impressed by his exhaustive knowledge of the subject. Many good judges consider him the greatest of living connoisseurs. To be sure, there are numerous dealers possessing an extensive knowledge of violins, but the dealer is rarely wholly unbiased; it is his business to buy and sell and make profits, and his views are not always disinterested. Mr. Partello, however, is a real enthusiast, who has collected merely for love of the subject, and his judgment concerning the merits of a violin is absolutely honest, and, personally, I would value it higher than that of any other living man. His knowledge is astounding. At a single glance he can not only unerringly tell you what make a violin is, but he can almost invariably name the year when it was made; this does not pertain simply to the best known makes, like Stradivarius, Guarnerius, Amati, Bergonzi, Guadagnini, etc., but he can also recognize, in a second's time, dozens of the lesser known Italian makers of the seventeenth and eighteenth centuries. He seems to have a natural, inborn instinct for workmanship and tone, and he can tell almost exactly how a violin would sound, simply by looking at it. It is an inspiration to see him with his violins and to hear him comment on the characteristics of the handicraft of these workmen of two and three hundred years ago. He can sit and talk for hours on Strad heads alone. Under his foxlike eye, and keen, analytical mind, unknown and unthought of beauties of workmanship, of

varnish and of tone, are unfolded to the attentive listener. The hours spent with Mr. Partello in this way have been revelations to me. The layman, to whom all violins look alike, marvels to know how the great connoisseurs can



Photo by Emil Hasse, Berlin.

DWIGHT J. PARTELLO.

so easily recognize the different makes, but each luthier had his own individual style, which, when once known, is easily recognized. It is like a man's signature; he never signs his name twice exactly alike, and yet the general

tonishing. He can tell all of the principal makes, like Tourte, Henri, Vorin, Vuillaume, the elder Tubbs, etc., at a glance; he can pick out a Tourte from a number of bows with his eyes shut, merely by feeling it, with absolute certainty. As for strength, elasticity, and good playing qualities in a bow, he has unerring intuition. I never saw anything to approach it in any other man.

In former days, collecting violins was a much simpler matter than it is now. The instruments were far more easily to be had and they cost a fraction of what they do today. Collectors like Count Salabue and Tarisio got together remarkable arrays of them for comparatively little money. In the year 1775, Count Salabue secured ten of Stradivarius' instruments direct from the workshop, and he also purchased all of the master's tools, patterns, molds and measures, for which Paolo Stradivarius, the great violin maker's son, demanded twenty-eight giliati, finally letting them go, however, for six (about fifteen dollars). Luigi Tarisio was the most interesting and remarkable of all collectors. Originally a carpenter, he developed a passion for violins, and being without means, he used to go about in the garb of a peddler, traveling from town to town in Italy; by inquiry he would discover the whereabouts of violins and he would trade his cheap instruments, which were in good playing order, for rare old stringless masterpieces. It was a case of Aladdin's lamp. This was in the early part of the nineteenth century, and the owners of the violins, being very humble people, had no knowledge of their value. Tarisio had a great advantage over modern collectors, in that he found the instruments in their original state, except for unimportant accessories. He got together an immense collection of valuable violins, part of which he sold later in Paris and London, but at the time of his death, in 1854, his wretched home was found to be full of masterpieces. Tarisio lived the life of a hermit and miser; he was wholly bound up in his violins and had no pleasures outside of them. Charles Reade, the greatest violin connoisseur among literary men, also got together a goodly number of beautiful instruments; but the greatest of English collectors were James Goding and Joseph Gillott. Goding, at one period, owned twelve Stradivari and twelve Guarneri. Gillott secured the largest number of violins of any collector that ever lived, having owned upward of five hundred instruments, mostly of Italian make. A person starting out today with the purpose of getting together a valuable collection of old Italian masterpieces would have to possess great knowledge and a very long purse; old Cremona violins, in perfect condition, are practically priceless. There are few to be had, at best, and these few have, for the most part been cracked or scooped out and repaired, and are by no means in a perfect state of preservation, yet often, even for such, exorbitant prices now are demanded.

The violins of the Partello collection are all absolutely intact in every respect. Mr. Partello is a man of very fastidious taste, and he would not tolerate in his house any instrument that was not in an absolutely perfect state of preservation. Some of his violins are practically as they were the day they left the maker's shop; one Gagliano, in particular, has never had a bow used upon it, and even the varnish is wholly intact. The same is true of his bows. Every detail is original, even to the screw of the frog, and the ivory of the bow head being just as it left the maker's hands. The collection

is further characterized by two other distinguishing features; first, wonderful workmanship in each individual instrument, and second, beauty of tone. One often finds genuine Strads that do not sound well because the tops

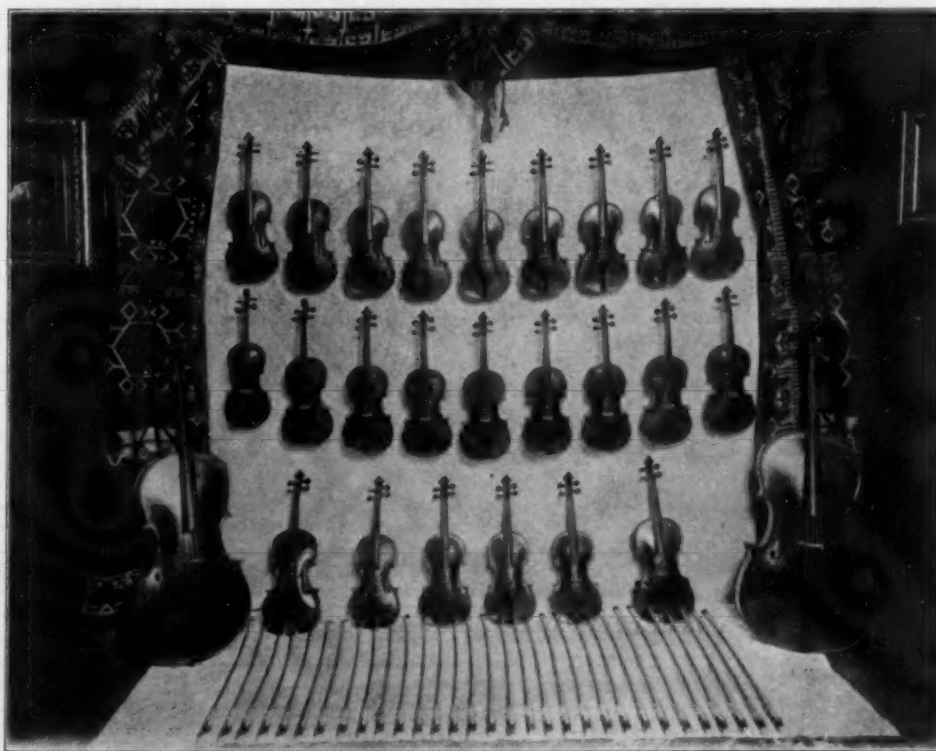


Photo by Emil Hasse, Berlin.

THE PARTELLO COLLECTION.

Here are seen twenty-two violins, two violas, two cellos and thirty-one bows of the Partello collection.

characteristics are always the same. But detecting the finer qualities of violins requires a special genius and long study.

Mr. Partello's acquaintance with bows is no less as-



Photo by Emil Hasse, Berlin.

THE GREAT CREMONA QUARTET.

Stradivarius, Guarnerius, Bergonzi, Amati. Each instrument is a magnificent and perfect specimen of the art of these the four greatest of Italian violin makers. The violins are arranged, from left to right, in the order named.

have been thinned out and the tone weakened. Mr. Partello would not have such a violin.

Mr. Partello, in spite of his Italian sounding name, is a native American. In fact, his parents and grandparents were born in America, although he is probably of Italian

sonally acquainted with Lincoln, Grant, Sherman, Sheridan, Farragut, and nearly all of the heroes of the Rebellion and the prominent American statesmen of the sixties, seventies and early eighties. In 1885, Mr. Partello was appointed by the President United States Consul at Düs-



Photo by Emil Hasse, Berlin.

THE GREAT CREMONA QUARTET.

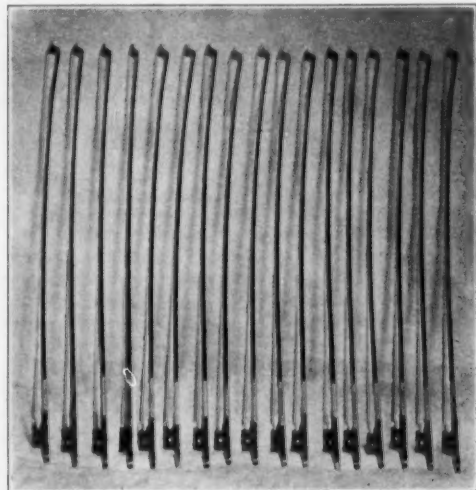
Showing the backs of the violins. The order is different in this picture. From left to right the arrangement is the Amati, the Duke of Edinburgh Strad, the Bergonzi and the Joseph Guarnerius del Jesu.

extraction on his father's side. As a very young man he entered the army and saw two years of service during the Civil War. Then he accepted a Government position at Washington, which he retained until 1885. He was per-

seldorf-on-the-Rhine, where he remained eight years. In 1893 he was appointed Consul General to the Grand Duchy of Coburg; in 1890 he was sent to Leipzig, and in 1891 to Berlin, as confidential agent of the United States Treas-

ury Department for the entire German Empire. Since 1907 he has been special attorney for the Department of Justice.

He always had a passion for violins and he began to collect in 1883, while on his first trip abroad. The first violin purchased by him was a so-called Joseph Guarnerius, Filius Andreas, which was obtained of Lembeck, then the leading violin dealer of Vienna. Mr. Partello showed the instrument a few weeks later to the elder Hill, of London, who pronounced it to be a fraud. This swindle opened the novice's eyes and awakened his interest in the subject—an interest that grew from year to year. Originally it was not his intention to form a collection, much less to seek notoriety in any form, but residing as he did for many years within a few hours of London, Paris and Berlin, he had opportunities during his frequent visits to these cities to come in contact with all the prominent dealers. He also came across many valuable instruments accidentally through private sources. So,



SEVENTEEN TOURTE BOWS.

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gradually, collecting became an all-absorbing passion with him, and from the few violins bought in the early eighties the collection grew to its present magnificent proportions. Mr. Partello has never speculated with violins, although he has had innumerable opportunities to do so, at a profit. In this respect he is very different from most of the men who have had to do exclusively with string instruments: Tarisio, for instance, made his living the greater part of his life by buying and selling violins, although no greater enthusiast than he ever lived. Further, unlike most collectors, Mr. Partello plays himself. At his house he always has afternoon chamber music performances twice a week during the winter season for his own private amusement. His unmarried daughter, Adeline Partello, who is very musical, alternates with him in playing first and second violin, and his other daughter, now the Baroness von Horst, also an excellent musician, plays the piano parts. In a city like Berlin, a cellist and viola player are easily had; and thus, on the Partello violins, all of the great chamber music works, from Beethoven to Brahms, are played.

Next week, in the continuation of this article, I shall give a full description of all the principal violins seen in the large photograph. The material was furnished me by Mr. Partello himself, so it is strictly authentic, and it will be the first account ever written of these famous instruments.

(To be continued next week.)

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Where is any other city in the world, with perhaps the exception of New York, and perhaps not even there, could one hear such an array of virtuosos as in London this week? And how unfortunate it is that the concerts could not be all confined to such artists as are now appearing in London.

Arthur Nikisch, one of the world's great orchestral conductors; Kussewitzky, conducting at Queen's Hall a program of Russian music, and later playing at his own recital on an instrument of which he is the only master at the present day; Kreisler, great violinist, and equally great favorite here; Busoni, one of the exceptional ones of the world at the piano; Zimbalist, young in years but a king of the violin; Godowsky, of world-wide fame as pianist; Merö, of the younger generation, with a brilliant future already in sight; Anita Rio, prima donna; Elena Gerhardt, German lieder singer; Ysaye and Pugno—where could such an array of talent be found anywhere else, their concerts all crowded into one short week.

Among those who were lunching at Pagani's on Monday were Mr. and Mrs. Fritz Kreisler, just arrived from Paris; Mr. and Mrs. Kussewitzky from Berlin; Caruso, accompanied by his friend, Signor Lecomte; Mr. Cernicoff and his brother; Hamilton Harty, with a party of friends, and Thomas Quinlan, the manager who has charge of the Caruso tour in the autumn.

Mr. and Mrs. William Shakespeare arrived in London last week from their visit to America, where they have been for the past four months. Their tour through Mexico on their way to California was a delightful experience, and in fact the whole of their time while away was one long, pleasant holiday. At Los Angeles, where they took a furnished bungalow, Mr. Shakespeare's services were in great demand, for his reputation as a vocal teacher is an international one. Again, in San Francisco, when returning to New York, there were many pupils awaiting his arrival, and in Washington he was warmly welcomed by Mr. Wrightson, who had arranged for many pupils to

coach with the celebrated London teacher. A few days in New York was followed by the trip back to England and their lovely home in St. John's Wood, where they are now quite settled down again for the "season," and where Mr. Shakespeare is already very busy with pupils.

Thomas Quinlan makes three important announcements for this month. Monday, May 17, Thomas Beecham will give the fourth of his series of orchestral concerts with the Beecham Orchestra at Queen's Hall. The program is of great interest, including new works by Holbrooke, W. H. Bell and J. B. McEwen. Cesar Franck's "Variations Symphoniques" for piano and orchestra is also on the program, the solo part to be played by Hilda Saxe. On the 19th, the Cathie String Quartet will give the first of a series of six subscription concerts at the King's room, Broadwood's. The program includes quartets by Schubert, Glazounow and Balfour Gardiner. May 22, Kathleen Parlow, a young violinist, who has made a very great success both in England and on the Continent, and who is under the



THOMAS BEECHAM,
Conductor of the Beecham Orchestra.

sole management of Mr. Quinlan, will play at the Royal Albert Hall, where a "Grand Empire Day" concert has been arranged.

Madame Patti recently performed the opening ceremony

at Pontardawe, in the Swansea Valley, where her Welsh castle is situated, of an institute and public hall which has been erected at a cost of \$25,000. The whole of the Swansea Valley was en fête for the occasion, the route as the party drove down the valley, in their motor car being gaily decorated in their honor. After performing the ceremony Madame Patti gave a concert, at which she sang "Angels Ever Bright and Fair" and Mozart's "Voi che sapete." She was received with great enthusiasm, and sang "Home, Sweet Home" as an encore.

The lecture at the Delle Sedie School of Singing last Thursday was largely attended, the rooms being crowded to their utmost capacity, so great is the interest to hear this series of really fine lectures. The lecture last week covered the principal work of the seventeenth century and the illustrations made a really fine musicale, apart from the lecture. Mrs. Rudge, who is one of the officers of the school, has been giving this series of lectures, beginning with the first early composers, and has now brought the subjects down to the end of the seventeenth century. Many new and interesting facts have been developed by Mrs. Rudge, whose research has gone deeply into the subject. There is always a large audience upon these occasions, and last week was no exception. Mr. and Mrs. Simon gave the vocal part of the program, and Miss Braboo, a pupil of Leschetizky, played the piano numbers.

The full program was as follows:

| | |
|--------------------------------------|-------------------|
| The Carman's Whistle..... | Byrd |
| The King's Hunting Jig..... | Bull |
| The Lord of Salisbury His Pavin..... | Orlando Gibbons |
| Fall of the Leaf..... | Martin Pierson |
| Miss De Braboo. | |
| Aria from Euridice..... | Peri |
| Aria from Orfeo..... | Monteverde |
| Mrs. Simon. | |
| Two songs..... | Cavalli |
| Mr. Simon. | |
| Duet..... | Segrenze |
| Mr. and Mrs. Simon. | |
| Andante from sonata in D..... | Galuppi |
| Les Moissonneurs..... | Couperin le Grand |
| Le Tambourin..... | Rameau |
| The Cats' Fugue..... | Scarlatti |
| Miss De Braboo. | |

News from Australia recently received says that Frederic Ranalow, who is in that country as a member of Madame Melba's concert party, has made a great success. The welcome extended to him in Melbourne was the most cordial ever given there to a singer not previously known to the public. His voice and way of using it, and especially the good music he sings, have made an instant impression upon the Australian public.

Gail Gardner, an American singer, who resides in Paris, is in London for the season, and gave her own recital on Monday afternoon. Last week Miss Gardner was entertained at the tea given in her honor by Katharine Ruth Heymann, the pianist, who has played with such marked success this spring in London. Among the friends of Miss Heymann who called during the afternoon were Madame Guy d'Hardelet, Miss Francis MacElwee, of Berlin;

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May Sinclair, the author of a number of well known novels; Mrs. Curtis Brown; Clare Hamilton, who gave a recital last week, when she sang a group of Miss Heymann's songs; Lady Dean Paul, Miss Bybee, Walter Morse Rummell, the composer of a group of songs sung by Miss Gardner; Henry Waller, Sir Aubrey Dean Paul, Ezra Pound, a young American poet; John Powell, a young American pianist, successfully playing in London and on the Continent; Boris Hambourg, Charles Stuart Welles, M. D., Vernon d'Arnalle, Cyril Streatfield and James Bigwood, M. P.

The second of the three violin and piano recitals given by Ysaye and Pugno, under the auspices of the Queen's Hall Orchestra, is to take place this afternoon. The program includes Bach's sonata in G, while the second number will be a sonata in E minor by Sylvio Lazzari, produced for the first time, it is believed, in London. Lazzari studied with Cesar Franck and at the Paris Conservatory. The work is dedicated to Ysaye. Cesar Franck's sonata in A follows the work of his pupil, this work also being dedicated to Ysaye.

Nikisch conducted the concert at Queen's Hall on Saturday afternoon for the London Symphony Orchestra, and also for the same orchestra at Albert Hall on Sunday afternoon.

Horatio Connell continues to be one of the busiest singers in London. Last week he went to Manchester to sing at an at home given by Mrs. Mandelberg at the Midland Hotel. The other soloists at this musical were Dr. Brodsky and Max Mayer. Mr. Connell is a special favorite in Manchester, where he has a large following, so that he sings at many private at homes there as well as at the public concerts. He is engaged to sing at a house warming which is to take place there next October, and has many bookings for the autumn season as well as for the present one.

The songs of Godfrey Nutting seem to make a special impression and to have exceptional success wherever they are sung. At Mr. Cernicoff's the other day, Ernest Groom sang "With You," by Mr. Nutting, with great success, and his songs appear in several programs of the week. Alys Bateman at her concert yesterday afternoon sang a group of his songs, and Helen Blain received a persistent demand for an encore for a group of Mr. Nutting's songs last week at Queen's Hall, when she was accompanied by the composer. Miss Blain is giving her own recital later in the month and will again include Mr. Nutting's songs in her program. Mr. Nutting's parents, Sir John and Lady Nutting, have taken a house in town for the season, as Lady Nutting will present her second daughter at Court this spring.

Gail Gardner sang a program of Schubert, Brahms, Schumann, Handel and Scarlatti songs on Monday afternoon at Aeolian Hall. A group by Walter Morse Rummel, a young composer residing in Berlin, was also added

and excited interest. Mr. Rummell accompanied. Miss Gardner has a charming voice and style. She sings with great feeling, while her interpretation of her songs is always most artistic. At her recital everyone was impressed with her beautiful phrasing, and all were glad to hear that she is to sing several times while in London.

Anita Rio's program at her second recital was one that appealed to musicains as well as to the general public. The Mozart and Haydn numbers with which it opened led the way for the second group of lighter French songs, which included three by Debussy. The "Fantoche" of this composer had to be repeated, as in fact did several numbers, and at one time it seemed as if the whole pro-



ANITA RIO.

Who is singing with great success in London.

gram would have to be sung twice over so enthusiastic were the audience after each song. The group of English songs opened with "The Fairies," by Mr. Bax. It achieved a remarkable success and also was repeated. The difficulties of both song and accompaniment were splendidly overcome by Madame Rio and Mr. Liddle. Two of Delius' songs came under the head of modern English, although sung in German, and the fourth of this group was Cyril Scott's "Blackbird's Song," which the composer accompanied. It was also sung twice. Three more songs, one old Irish, one old English and "Nora Creina" ended this highly interesting program, and there were calls and recalls innumerable after the final number. Madame Rio

has already made many friends in London, a number of them personally thanking her for a delightful evening, and warmly congratulating her upon her continued triumphs. Owing to her great success at this concert, Madame Rio was immediately engaged to appear with the London Symphony Orchestra at Albert Hall on Sunday afternoon, April 16, at which time she will sing the "Ave Maria" from Max Bruch's "Cross of Fire."

A reception was given to Max Reger by the Concert Goers' Club on Tuesday evening.

Sascha Colbertson has given his second recital.

Alice Verlet, from Paris, was heard in an operatic recital at Queen's Hall on Monday evening.

Alice Esty at her recent recital included a group of songs in which one by Miss Lang was given place.

Ethel Leginska at a recent recital devoted the program to English music. A chaconne by Purcell was performed on a spinet made during the lifetime of that composer.

Leonid Kreutzer gave a recital, having first been heard at an orchestral concert a few weeks ago.

Frederic Lamond's program last Saturday was devoted entirely to Chopin.

Marie Brema, quite recovered from a severe attack of "flu," was able to give her postponed concert last week.

The sonata recitals of Ysaye and Pugno are drawing large audiences to Queen's Hall on Wednesday afternoons.

Else Gipsier was one of the four pianists who played last Wednesday afternoon.

Estella Rosetti was one of the vocalists appearing last week.

Jean Waterston included two modern Italian songs in her program last Friday evening.

Erna Schulz, an Austrian violinist, one of Joachim's favorite pupils, is giving a recital next Monday with Vernon d'Arnalle, vocalist.

Edith Wynne-Agabeg, associated with Muriel Scott, recently gave a program of songs in which she accompanied herself.

Vera Bianca, vocalist, and Madeleine Booth, violinist, also gave recitals.

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linist. In the Wieniawski concerto for violin and piano, Mr. de Herter was assisted by Mr. Du Mont. Alice Mandeville contributed some songs to the program.

Emma Davidson included several folk songs in her program.

Tora Hwass's program had for its principal features sonatas by Chopin and Beethoven.

The forty-third season of the London ballad concerts ended last Saturday.

Mrs. Kennedy-Fraser recently sang several of the songs from the Hebrides, which she has visited often.

A. T. KING.

BUENOS AIRES MUSIC.

BUENOS AIRES, April 20, 1909.

The iron hand of the Trust has destroyed the opera function in Buenos Aires. Many thousands of dollars were subscribed and the list of operas and singers was published, when a statement in the paper gave notice that there would be no functions at the Theatre de Opera this season.

Señor Femis Cattelan, directing the Orchestral Society of Buenos Aires at the Colon, presented a charming program in the most complete and beautiful theater in Buenos Aires. The somewhat old fashioned Spontini overture was followed by the well known Schumann symphony (in D major), not too well played. The really Oriental cortege and dance of Debussy, as well as the lightning performance of Mancinelli's "Fuga de las amantes" (a study in perpetual motion for violins), were received with storms of applause. The Beethoven concerto was not well done by either the pianist or the orchestra. The third part of the program was devoted to Strauss and Wagner. "Till Eulenspiegel" and "The Pilgrims' Chorus" from "Tannhäuser." The latter was sung by one hundred Italians, who did their work as though they enjoyed it and produced a grand effect.

The production of "La Boheme" at the Coliseo was a fine performance. Opera begins in earnest next month.

Mrs. T. A. WHITWORTH.

Madame Langendorff Back in Europe.

Frieda Langendorff, who was among the passengers who sailed Tuesday of last week on the steamer Kronprinzessin Cecelie, is back in Europe with a record that ought to make her feel proud. The singer's season in America, which was closed on the spring tour with the Dresden Orchestra, included over fifty concerts. Madame Langendorff was under the management of R. E. Johnston. The bookings extended as far as the Pacific Coast.

Battistini and Cavalieri were the best liked opera singers of the late St. Petersburg season.



LEIPSIK, May 15, 1909.

C. Waldemar Alves is representing Eugene E. Simpson at Leipsic during the latter's temporary absence in America.

The concert for the benefit of the pension fund of the teachers of the Leipsic Conservatory attracted a large audience. The program was rendered by Susanne Dessoir, who sang songs by Mendelssohn, Franz, Brahms and Reger, and three extremely youthful artists, Erika Woskoboynikoff, piano pupil of Wendling; Kola Levin, 'cello pupil of Klengel, and Mitja Itkis, violin pupil of Issay Barinas. The three young performers showed decided musical ability, especially the little girl pianist, who plays with so much depth and finesse in spite of her years that one can safely predict an extraordinary career for her. Kola Levin plays with decided finish and draws a tone of unusual warmth and volume, and should take high rank very soon. Mitja Itkis also has a good tone at his command; he seems to lack repose but this will undoubtedly come in due time.

Although Leipsic is the birthplace of Richard Wagner, and has long been a stronghold of the Wagner cult, there is no sign of a monument to him anywhere in this town. Lately a society has been formed whose business it is to raise funds for a fitting memorial to the genius of this greatest son of a great city. Accordingly a concert was given in the Gewandhaus, when the program consisted of Wagner's works. Richard Hagel, of the Leipsic Opera, conducted excerpts from "Parsifal," "Die Walküre" and the "Kaisermarsch." Ottilie Metzger-Froitzheim, Carl Peron and Herr Lupperte were the soloists; the Riedel-Verein, the Lehrer-Gesangverein and the St. Thomas Choir assisted. Both the public rehearsal and the concert were not fully attended, which was probably due to the fact that the price of admission was quadrupled. For the same cause a performance of "Die Meistersinger" was conducted by Felix Mottl. He won countless recalls for himself by his spirited and refreshing leading of the immortal work. A star cast had been secured and included Hermine Bosetti (Eva), Ottilie Metzger-Froitzheim

(Magdalene), Dr. Paul Kuhn (David), and Clarence Whitehill (Hans Sachs). All in all it was a very fine rendition and fully deserved the thunderous applause which came from every part of the crowded house. Felix Mottl wrote to Concertmaster Wollgand, expressing his thanks to the members of the orchestra for their magnificent playing after having had a rehearsal of but two hours. The orchestra turned over 2,250 marks, which had been set aside to reimburse its members for their participation, to the committee, thus showing how the same kind of musicians who refused to play Wagner's music years ago now appreciate the impetus to art which the genial creations of the great composer have given.

The well known sculptor, Max Klinger, of Leipsic, has undertaken the execution of the new Wagner monument, and that means that it will be worthy to bear the dedication "From the City of Leipsic to the memory of her most illustrious son, Richard Wagner."

The next report will follow after the Wagner cycle, which takes place from May 16 to June 16.

MUSICAL CUBA.

HAVANA, May 18, 1909.

Maestro Don Emilio Agramonte, whose studio for vocal training will be remembered by a host of friends in New York, has shifted the scene of his usefulness to Havana, where he is giving a series of artistic operatic conferences at the Ateneo, which are enjoying a large degree of popularity. The first three operas discussed upon were Bizet's "Carmen," Wagner's "Valkyrie," and Massenet's "Thais."

The Teatro Nacional of Havana was the scene of the third triumphal visit of the well known Spanish artist, Maria Guerrero, to the Island of Cuba. The tournee of three weeks just completed has endeared her to the hearts of a grateful populace, who show by overflowing houses at every performance the high regard and appreciation this sterling artist is held in. Her husband, Señor Don Fernando Mendosa, shared in the honors showered upon his talented consort, and likewise in the bountiful subscription which is a feature of every engagement that she fills. La Guerrero, when she appears in the larger cities of Mexico, is generally the biggest drawing card of the year.

The first Cuban presentation of a Sicilian drama, "Malia," gave Senorita Mimi Aguglia a vehicle with which to display her powers, and with an excellent company to support her, she gives promise of a long and popular series of performances which will hold forth at the Teatro Nacional. Her reception was certainly a flattering one, and bids fair to make for her a unique place in "things theatrical" in Cuba.

LARIG.

Zurich had a Wagner festival early this month, when the "Ring" was given with Briesemeister, Breuer, Burrian, Forchhammer, Soomer, Bender, etc.

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30, RUE MARBEUF (CHAMPS-ÉLYSÉES),
PARIS, May 10, 1909.]

"Bacchus"—an opera in four acts and seven tableaux, libretto of Catulle Mendès, music by Massenet.

A new opera by Massenet is always an important theatrical event. This one let it be said at once, will probably add nothing more to the fame of this great musician. "Bacchus" continues the legend of "Ariane." The much regretted poet, Catulle Mendès, would have beguiled and allured his collaborator into the many windings of a myth where oftentimes poetic fire has no place, the multiplicity of the incidents and the indecision of the characters taking away from it its expressive power and emotional strength. "Bacchus," accompanied by Ariadne, marches to the conquest of the Indies, Kingdom of Amahelli. Conqueror of men, he is defeated by monkeys, from whom help has been implored by the reverend Ramavaça. In order to wrest Bacchus from her rival Ariadne, Queen Amahelli decides upon the death of her prisoner—but Ariadne saves her husband by taking his place and stabbing herself on the funeral pile. Zeus strikes Amahelli dead, at the prayer of Hercules, while the dedication of Bacchus and Ariadne announces the triumph of Greece. The libretto of Catulle Mendès in spite of the suppressions required by the musical translation is fairly involved. The plot, although rather simple, stands out somewhat confusedly, and the almost impossibility of hearing a single word on the stage brings about a certain weariness. The first act is entirely declamation; it throws little light on the end and might have spared the excellent artists who interpreted it, Lucie Brille, Renée Parny and M. de Max, a useless and pointless trouble. The music is not equal to that of Massenet's "Ariane." At no moment is the sentiment of strength to be felt which is the dramatic impression that the third act of the last named work leaves, but throughout, with the same admirable technic, with astonishing ardor and thorough knowledge of the theater there is the same ele-

gant, flowing music which, often superficial and languorous, just touches with the same light grace without either going deeply or always causing emotion. Music which knows, better than any other, how to sing the tenderness of a Manon, or the amorous despair of a Werther, but which is less capable of transcribing the violent transports of an Ariane or a Theseus. The interpretation was admirable. M. Muratore wisely and very notably corrected useless bursts of voice and violences of unpleasant play, and was a superb and impetuous Bacchus. Lucienne Bréval, with the same charm, style and skill, continues the Ariadne which she personifies with great art. Lucy Arbell brings unfortunately the same faults in Amahelli as in Persephone. The other artists are good and some of them picturesque. A frenzied Bacchanalia takes up one entire tableau; from this choreographic and dionysiac chaos emerges a variation in which Madame Zambelli is charming. The virtuoso orchestra makes easy work of the music, which is conducted by M. Rabaud. The work is well put on the scene. The tableaux are well lighted and of pretty effect.

The transfer of the Conservatoire to larger quarters has at last been decided on—M. Dujardin-Beaumetz, the Under Secretary of State for Fine Arts, finding the solu-



Mlle. Bréval. M. Muratore.
CHARACTERS FROM "BACCHUS," BY MASSENET.
(Le Figaro.)

tion. All those who are interested in musical and dramatic art in France will be glad to know that the long contemplated changes in the buildings of the Conservatoire are likely to be accomplished, and our National School of Music and Elocution will have healthy space.

The Fine Arts Reports during the last fifteen years have been most insistent on this point. In 1900 Georges Berger complained that such buildings were a national humilia-

tion; and M. Dujardin-Beaumetz declared that the reconstruction of the Conservatoire was a necessity. The defects of the old construction of the Faubourg Poissonnière are too well known to be insisted upon, and there is constant risk to library and museum of destruction by fire. M. Couyba has plainly pointed out the latter danger in his last report. Added to the general discomfort of professors and pupils is the impossibility of the required number of lessons being given, owing to the cramped space; where twelve classes for fifteen to twenty pupils had to be accommodated there are now eighty classes for five to six hundred pupils. This School of Music costs the State nearly 200,000 francs a year. Opinions being unanimous as to the reconstruction or transference of the Conservatoire, means were sought to put the project into execution. Various solutions were suggested to build a superb edifice near the Bois de Boulogne within sound of feathered friends, a poet's dream! or, to demolish the old barracks in the Faubourg Poissonnière and on the site rebuild the school. But the consent of the War Department had to be won, and there were difficulties. Briefly, M. Dujardin-Beaumetz, after seeking in all directions, has found that which with alterations will prove an ideal National School of Music and Elocution. It is an establishment of the Jesuit Fathers, now belonging to the Crédit Foncier, and is situated near the Saint-Lazare station in the Rue de Madrid. The large sunny spaces round the building will let in light and air to the classes under the able direction of Gabriel Fauré. The plan of the Secretary of Fine Arts is the more realizable in that it will cost the State nothing. The product of the sale of land in the Faubourg Poissonnière (the present location of the Conservatoire) will probably be four to five hundred thousand francs in excess of the buying price of the new property. The Chamber of Deputies will have to give a definite decision.

Albert Carré has just appointed, with the consent of the Minister, Louis Hasselmans, until now director of symphony concerts, as a first chef d'orchestre (understudy) at the Opéra Comique, during the season 1909-1910. There will, therefore, be three chefs d'orchestre at the Opéra Comique: First, M. Ruhlmann; two first understudies, MM. Picheron and Louis Hasselmans. MM. Georis, Grovlez, Masson, Straram and Wolff, leaders of chorus and song, will share the duties of second leader. The new chef d'orchestre of the Opéra Comique, L. Hasselmans, is the son of the eminent professor of the harp at the Conservatoire. The grandfather of M. Hasselmans was chef d'orchestre of the theater and director of the Conservatoire at Strasbourg. He resigned his duties after the annexation.

Lina Cavalieri has been with us a short time. This is the reason why she is going away: Last winter, at New York, that is during the season just closed, there were "differences" aired in public, as you know, between Mlle. Cavalieri and our Mary Garden. Well! if la Cavalieri sings Thais this evening for the last time—if she has only twice impersonated the heroine of Anatole France—

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it is because Mary Garden has returned. * * * It is because she makes her rentrée Friday next at the Opéra in "Hamlet," with Maurice Renaud! Such was the rumor at the Opéra yesterday during the representation of "Bacchus." * * * Mary Garden is, in truth, given back to us and Lina Cavalieri must depart! It was said that Miss Garden intended to marry; there was indeed a question of it; she was to have married Mr. M—, a perfect gentleman, who had only one fault—he wore a beard. Now, Mary, one knows quite well, does not like bearded men (not for a husband, I mean), and she let her fiancé know that he would have to shave; Mr. M— obeyed this behest, and next day appeared with a smooth face. "Oh! that doesn't suit you," said she, "I can't marry you like that!" And the engagement was broken. * * * And that is why Miss Garden will make her entry on Friday in "Hamlet"!

Among other musical people arrived in this town are: Oscar Hammerstein, owner and director of the Manhattan Opera, New York; his son, Arthur Hammerstein; the Manhattan Company's stage manager, Jacques Coini, and Fannie Franciscia-Coini; C. de Macchi, director of the National Opera, of Rome, and Madame de Macchi; and arriving here today are the singers of the Metropolitan Opera House. Aboard the Kaiser Wilhelm are Signor Gatti-Casazza, the director; Frances Alda, MM. Andreas Dippel, Alfred Hertz, Barthélemy, and the Secretary General Signor Centanini, who have come to Paris; other members of the company will go to Germany, while some have quit the boat at Southampton for London. The Italian conductor, Signor Toscanini, came over on the steamer with Signor de Macchi, who is today leaving Paris for Italy.

A batch of concert notes will be recorded in the next letter. DELMA-HEIDE.

Ethel Newcomb in Buffalo.

Ethel Newcomb, the gifted pianist who is to be heard at many concerts next season, played in Buffalo last month under the auspices of the Chromatic Club of that city. The following opinions from two published criticisms show that Miss Newcomb made her usual success:

Miss Newcomb has a fine technique, sure, finished and ample for all demands made upon it yesterday. Her firm, resonant tone, her skill in part playing, and beauty of phrasing added greatly to the pleasure and value of her different interpretations. Her most interesting performances were the fine Mendelssohn variations, which are too little in pianists' repertoires, the three Chopin studies, nocturne, scherzo and first prelude, and the final numbers, given with so much charm, brilliance and tonal beauty that they were received with most cordial marks of enthusiasm by the appreciative audience present.—Buffalo News, April 18, 1909.

Miss Newcomb has been for several years in Vienna under Leschetizky's instruction. She has a big and fluent technique, wide range of tone color, good control of pedaling, evident musical instincts and keen intelligence. Possessing great strength, she occasionally sacrifices beauty of tone to bigness, but her playing is generally marked by a warm, agreeable touch, by sureness and clarity, and an authoritative style. The pianist selected quite an unconventional program for her Buffalo debut. It comprised a Beethoven sonata, op. 90, in E minor; Mendelssohn's "Variations Seriesuses," in which she showed dazzling technical powers and a wealth of nuances; a group of Chopin pieces, to which she was compelled to add as encore the "Butterfly Etude"; serenata in B flat minor, Rachmaninoff; impromptu in a flat, Poldini; "Arabesque," Leschetizky; a Rubinstein barcarolle and Liszt's "Campanella."—Buffalo Express.



PITTSBURGH, May 22, 1909.

A feature of the convention of the Playground Association of America, held in Pittsburgh the week before last, was the singing of 300 children from the poorer sections of the city. Thursday evening was devoted to a festival of folksongs and folk dances, given at Carnegie Hall. It was under the musical direction of James Stephen Martin. The children sang with the authority of "grown-ups," and elicited a general burst of applause after their singing of such numbers as Benoit's "Into the World," a difficult juvenile cantata; Cowen's "Swallows," "The Snow-drop," etc. A quality of tone not usually heard from a children's chorus, combined with shading and a singular style of expression made the musical portion most remarkable. Those who heard Mr. Martin's children's chorus, in existence over ten years ago, can understand how easily the results with this quickly-organized-for-the-occasion chorus were obtained. Visiting delegates and many musicians were amazed at the artistic work of the children. Helen Stephens, a promising young soprano, entering her teens, sang beautifully three slumber songs. Her "Sleep, Little Baby," by Denée, was finely done in a simple, but effective way. The dances by the children were picturesque and charming. They were under the direction of the Misses Canfield, Burchard, Kennard, and Connell.

The Pittsburgh Festival Orchestra, under Carl Bernthaler, which is at present en tour, opens its "summer lawn concerts" on the Hotel Schenley lawn June 12, when the orchestra will be heard every night except Sunday for eleven weeks. Well known soloists will appear.

A recital of unusual musical worth was presented at the studio of Joseph H. Gittings and Anne Griffiths Tuesday evening of last week. The program was finely arranged and gave the pupils and those assisting them opportunity for the display of their talent. Those who took part were the Misses Davidson, Simon, Lewis, Wolk, Lucius, Arons, Gittings, Minck, Weiss, Burgoyne and Frank; Mrs. G. F. Reifel, Mrs. Huston and Master M. Solof. On the program appeared compositions of Lavelle, Chopin, Delehaye, Hawley, Jensen, Schumann, Meyer-Helmund, Schutt, Borowsky, Bond, Del Riego, Hildach, Ware Cadman, Moszkowski, Ries, Bizet, Handel, Massenet, and Von Wilm.

The Bachelor Maids' Club, of Beaver, will present Dall-

meyer Russell, pianist, in a recital at the Beaver College Chapel on Monday, May 24. Mr. Russell made a splendid impression on the occasion of his debut as pianist in Pittsburgh on his return from Europe. He will be heard in compositions of Busoni, Beethoven, Moszkowski and Liszt, and will be assisted by Josephine Steinback, contralto, of New York. Miss Steinback will give songs by Giordani, Saint-Saëns, Allitsen, Cadman, and Johnson. The affair is for the benefit of the Beaver Children's Home.

Charlotte Guyer George, contralto, and Edward Shively, tenor, were engaged as soloists for the rendition of "The Messiah," at Grove City College, May 20.

James M. White, tenor, and Edgar D. Mason, baritone, with James R. Dodworth at the piano, furnished the program for the commencement exercises of the West Penn Hospital Nurses Association, Thursday, May 20, at Conservatory Hall. Mr. Mason has severed his connection with the Bostonian Singers, after a very successful season with that organization. The baritone roles for the remainder of the season will be ably filled by Frederic Benson.

The Bissell Conservatory of Music, Marie Sprague, director, held its annual commencement at Hamilton Hall, on Wood street, Friday evening, May 21, at 8 o'clock. In addition to a number of vocal selections an illustrated lecture on "The Voice" was delivered by Dr. Frederick A. Rhodes, professor of physiology at the University of Pittsburgh.

Ad. M. Foerster will give a Wagner lecture recital at his studio Saturday evening, and will be assisted by Otilie Eckstein, E. William Saalbach, Marie McCloskey, and Anna Hopkins. Mr. Foerster is famous for his knowledge of the life and works of Richard Wagner, and this program will not prove an exception. Mr. Foerster's many friends will be pleased to know that on May 10, at Columbus, Ohio, his "Dedication March" was the opening number of the Columbus Orchestra program, and it was so well received that at the conclusion the excerpt, "Old Folks at Home," was repeated as an encore. The "Dedication March" is a general favorite wherever played, and it has been played by all the leading orchestras here and in Europe.

CHARLES WAKEFIELD CADMAN.

Singers Cured at Dr. Muir's Inhalatorium.

Dr. Joseph Muir's inhalatorium at 45 West Thirty-fourth street was besieged last winter, and on cold days in the spring, with persons suffering from diseases of the air passages. Among those treated by the physician were a number of the celebrated opera singers and members of the theatrical profession. The inhaling rooms are appointed like prominent institutions in Europe, and the object of such a sanitarium is that Americans needs no longer go to Europe in order to be cured. Among the patrons of Dr. Muir's establishment are Madame Tetravzini, Madame Sembrich, Mary Garden, Lina Cavalieri, Madame Gerville-Reache, Charles Dalmores, Julian Edwards, Elsie Janis, William Gillette and the Rev. Herbert Shipman. Statesmen are also among Dr. Muir's patients.

Heyer, a Cologne millionaire, bought the instrumental collection of Baron Alexandro Kraus, in Florence, and presented it to the Cologne Conservatory.

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JULIUS BIERLICH, a violinist and musical director, of Los Angeles, Cal., teaches the César Thomson method. When Mr. Bierlich completed his studies with Thomson in Brussels he carried away from the master the following letter:

MY DEAR BIERLICH:—I am convinced that you are entitled to a brilliant future as a violinist. You are a first-class musician, your technique is remarkably well developed, therefore you are capable of filling any position as concert master, musical director or instructor of any musical institution.

I hope and wish, my dear Bierlich, of seeing you well rewarded for your earnest studies and I beg to be constantly informed of the progress of your artistic career in which I am deeply interested.

With the most affectionate remembrance, **CÉSAR THOMSON.**

Mr. Bierlich has his own violin school in Los Angeles, and he also teaches at the Von Stein Academy, one of the progressive music schools on the Pacific Coast.

WILLIAM EDWARD CHAMBERLAIN, baritone, gave a recital under the auspices of the Saturday Club of Sacramento, Cal., some week ago, at the Congregational Church in that city. The singer was assisted at the piano by Frederick Maurer, Jr. He sang songs in English, German and Italian by the following composers: Henschel, Handel, Caldarà, Carissimi, Higgins, Squire, Storace, William Arms Fisher, Carl Busch, Franz, White and Villiers Stanford. This was the 273d recital given by this progressive club.

J. W. MATHER is in charge of the music conservatory connected with Morningside College at Sioux City, Ia. He is also the organist and choirmaster of the First Presbyterian Church in that city, where they have a paid Quartet and a selected chorus of twenty-four voices. This church has one of the largest organs west of the Mississippi. Two hundred music students are enrolled at the conservatory. Besides his work as teacher and organist, Mr. Mather is the conductor of the Sioux City Choral Union, an organization of 200 voices. Weekly rehearsals are held. Mr. Mather completed his education at the Conservatory of Music in Berlin, and after that studied a year with the late Dr. Ernst Jedliczka.

EDITH SJOSTEN, a piano teacher of Riverside, Cal., studied at the musical college in Chicago with the leading members of the faculty. Miss Sjosten located in this beautiful town last October, and inside of six months she had sixteen pupils, which speaks well for her ability, and for the eagerness of music students there to take lessons with a good teacher.

The forty-seventh students' recital at the conservatory of music connected with Olivet College, Olivet, Mich., was given by Eva Hortense Landon and Florine May Weimer, pianists, and William Glenn Leslie, violinist. The program follows: Bagatelle, op. 33, No. 1, Beethoven; "Ca-

price Alceste de Gluck," Saint-Saëns; "Will o' the Wisp," Ascher; chanson, op. 34, No. 5, Sinding; polonaise, op. 40, No. 2, Chopin; sonata, op. 12, No. 3 (one movement). Beethoven; "Pres de Berceau," op. 58, No. 3, Moskowski; ariette, op. 8, No. 2, Schuett; "Vision d'Automne," op. 36, No. 1, and "Le Cavalier Fantastique," op. 42, No. 1, Goudard, and "Brindisi Valse," op. 49, No. 10, D. Alard.

THE AGRICULTURAL AND MECHANICAL COLLEGE of Oklahoma has been in existence for seventeen years and had no music department until last September, when Isadore Zackheim, who is a graduate of one of the best royal conservatories in Europe, came to this institution. He has built up a music department during the past year which goes him great credit. The department has given about thirty-five small concerts and five or six grand concerts. In December the music department gave the cantata "Ruth" and for Easter the cantata "The Last Seven Words of Christ," the latter of which proved an exceptional success. A May festival is being held at the college this week. A band, choral club, orchestra and classes in harmony, history, etc., have been in operation during the year and are all doing good work.

HANS RICHARD, pianist, of Cincinnati, recently gave a recital at the Conservatory of Music connected with Denison University at Granville, Ohio. He played the following program: Fantaisie, G minor, Bach-Liszt; allegro, Michael Angelo Rossi; "Capriccio," Scarlatti-Tausig; sonata, G minor, opus 22, Schumann; etude, opus 25, No. 10, Chopin; "Serenata," Hans Huber; valse impromptu, Hans Huber; "Sans le Bois," Liszt; "Traumerei," Richard Strauss, and etude, op. 10, No. 12, Chopin. Elizabeth Thompson Wilson, contralto, and Arthur Leroy Tebb, tenor, united in a recital at the Conservatory the week before Mr. Richard played.

L. MARIE HUBBELL, soprano, is assistant teacher in the vocal department at the University of Kansas, at Lawrence, Kan. Miss Hubbell is a graduate of Drake University of Des Moines, Ia. When she started her career she received an endorsement from the late Dean Howard, of the university, in which the beauty of her voice and her ability were strongly commended. Miss Hubbell's programs show that she is equally successful in operatic arias, oratorio, etc., and songs, including the classic as well as the modern compositions.

EDWARD L. SUMNER, director of the Worcester County School of Music, in Worcester, Mass., is one of the active musicians of the Bay State. Mr. Sumner teaches piano, organ and sight reading. The other members of the faculty are Mrs. Edward L. Sumner and Elizabeth M. Calhoun, piano; Ivan Morawski, George Deane, vocal culture; Arthur W. Knowlton, harmony, theory and composition, and ensemble playing. Besides teaching in the school Mr. Sumner accepts a few private pupils, who receive their instruction at his residence. The school is open evenings for the benefit of wage earners who desire to improve themselves musically.

THE HANSHUE SUMMER SCHOOL OF MUSIC at Belfast, Me., will open June 16 and continue until September 1. J. F. Hanshue, head of the Virginia Institute, of Bristol, Tenn.-Va., is director of the summer school. The work in the summer months of study is as thorough as that in the regular season in the South. Pupils sufficiently advanced will have an opportunity to sing in public at musicales that are given during the summer months.

WAYLAND ACADEMY at Beaver Dam, Wis., is a home school for boys and girls, and includes in its courses

thorough instruction for those who study music. Beatrice E. Throop is teacher of piano and harmony. Miss Throop is a graduate of the music school of Syracuse University, where she studied piano with Adolf Frey and organ with Dr. George A. Parker. Before going West, Miss Throop taught for four years at the Conservatory of Music in Mansfield, Pa. She has high endorsements from prominent musicians in different parts of the country. The students of the Wayland School of Music gave a recital in the spring, and the following program indicates that the best masters are studied: Duo, "Arlecchino," Nevin, Elaine Loebis and Mabel Shattuck; "Kashimiri Song," Woodforde-Finden, James Orr; "Reverie," Schuett, Ruth Clement; "Thy Beaming Eyes," MacDowell, and "Until You Came," Metcalf, Maude Winn; "June," Tschalkowsky, Elaine Loebis; "He Shall Feed His Flock" and "Come Unto Him," from "The Messiah," Handel, Etta May Gilbert; due, barcarolle in F major, Schytte, Mabel Hammer and Ruth Clement; "Love in Springtime," Ardit, Deborah Baker; "March Grotesque," Sinding, and "Frühlingsrauschen," Sinding, Mabel Hammer, and duet, "Serenade," Schubert, Deborah Baker and Maude Winn. Nellie A. Smith is teacher of singing in the school of music, and Anna L. Wood is assistant in the piano department.

LOUISE RIEGER, of Kansas City, Mo., wife of D. V. Rieger, a real estate and insurance man of that city, is studying with Madame Marchesi in Paris. Mr. Rieger has received some press notices which tell of Mrs. Rieger's singing at the production of Rossini's "Stabat Mater" in the English Catholic Church of Paris last Good Friday. Mrs. Rieger is a soprano. It is announced that she will return to her home late in June, sailing from Naples direct to New York.

ELFREDA TRUE JAMES, a contralto, whose home is at St. Albans, Vt., distinguished herself at a recent performance of "Aida" in concert form at Meriden, Conn. Mrs. James was highly praised for her interpretation in the role of Amneris. This talented singer has other engagements booked, and doubtless will duplicate her success of this spring. Mrs. James is a pupil of Harriet Clapper Morris, of New York.

Carrie Louise Dunning's Summer Classes.

Carrie Louise Dunning, inventor of the Dunning System of Improved Music Study for Beginners, will open her summer class for teachers at her home in Buffalo, N. Y., July 6. She will begin another class on Lake Chataqua, N. Y., August 12. Mrs. Dunning's Normal Classes for Teachers have attracted notice on both sides of the Atlantic, and teachers of intelligence, as well as several of the great pianists, have endorsed her system. American teachers using the method are doing missionary work in all parts of the country. Each summer Mrs. Dunning instructs, at her Buffalo residence, 526 Delaware avenue, a class of teachers who come from far and wide. More applications have been received for this summer, so that by next autumn more teachers will be in the field equipped to teach small children the rudiments of music without the agony of the older systems, which so often retarded progress, if they did not altogether discourage the miniature men and women. Many of the music schools in this land have invited Mrs. Dunning to lecture, and other educational institutions are likewise urging her to give demonstrations before bodies interested in musical advancement. Just before leaving New York this spring, Mrs. Dunning gave a "Talk" at the Teachers' College connected with Columbia, and she succeeded in making a number of important converts.

Paris has just celebrated the anniversary of the first performance there of Meyerbeer's "Dinorah."

Vienna has installed a Hugo Wolf Museum in its City Hall.

Zurich is having opera in Italian.



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DRESDEN BUREAU OF THE MUSICAL COURIER,
GEO. BARNETT, 2, April 30, 1909.

The last symphony concert of the season, series B, was given Friday in the Royal Opera House, under the double direction of Von Schuch and Hagen, with Jean Gerardy, the 'cellist, assisting. This being the period of Haydn celebrations, the Haydn symphony in G major was put on the program. It is a well known "Glanzleistung" of the famous Royal capella, and given with its customary geniality, it was received with such loud acclaim as to necessitate the repetition of the last movement, so full of sprightly verve and sparkling virtuosity. Schuch had to bow his acknowledgments repeatedly. Then the Saint-Saëns concerto in A minor followed, performed by the former "Wunderkind," Gerardy. Though we felt that Gerardy had lost something of his former depth and strength of musical expression and feeling, yet he played a masterly cantilena, unsurpassed in beauty of tone, and rendered this pleasing work with its noble themes and delightful effects in ensemble, highly acceptable to the audience, especially in the brilliant virtuosity of the close. Although he was recalled three times he refused an encore. The beautiful Seventh symphony of Beethoven brought the program to a fitting end. Hagen directed most impressively, and at the close an ovation was paid in temporary farewell to the orchestra in this series.

At a late performance of "Electra," Fräulein Gaertner, from Hanover, took the title role, winning golden encomiums from the Dresden press. The house was almost sold out, though of late the attendance has fallen off considerably.

On his return to Dresden, Burrian appeared in the "Meistersinger" as Walther. In a special performance of "Poet and Peasant," Herr Knüpfer, of Berlin, made his debut here as Van Bett. Frau Nast, Frau Bender Schafer and Herr Plaschke were obliged to withdraw their names from Roth's program for his last "salon" owing to this rehearsal.

At Roth's salon, the Princess Johann George and suite were present. Fräulein Ottermann sang masterfully some of the fine songs of Roth, and Frau Rebhuhn others. The program contained a new group of songs, op. 16, of Professor Roth, which are settings full of characteristic tonal effects with suggestive accompaniments. The poems are by Peter Cornelius. The one entitled "Vor Zeiten" received a decidedly humorous treatment, in keeping with the character of the poem, to which Fräulein Ottermann did ample justice. Professor Schiemann, who appeared last at the Mozart Verein in the symphony concertante of Haydn, took the violin part in the Strauss "Improvisation," op. 18, for the violin and piano, Professor Roth being at the piano. Two "Walzer Momente," after themes of Lassen for piano, violin and 'cello (performed by Roth, Schiemann and Johannes Smith), completed the program. The last named work, while of rather light genre, is full

of chic and effervescent musical impulse, and was warmly received. The Princess showed marked interest in the "Salon" and spoke warm words of congratulation for some minutes to our much esteemed and popular host. Johanna Tamm, the celebrated pupil of Professor Roth, played some well known selections of Max Reger. This office is in receipt of many of her highly laudatory press notices from Dresden, Leipzig, Plauen and elsewhere. Not long since, Johanna Tamm played a Beethoven concerto at the Tonkünstler-Verein, an honor almost never accorded to any woman, as the Verein is exclusively for men. Not only is this young girl the mistress of a phenomenal technique, but she also has absolute pitch, an unfailing memory, and an almost inexhaustible repertory.

To return once more to the Royal Opera. The visit of the Duke of Mecklenburg and Prince Regent of Brunswick was the signal for the gala performance of Tchaikowsky's "Eugen Onegin." The dress circle and the first balcony were reserved for the court and its guests, with accompanying officers, all in full toilet, this presenting the usual brilliant scene of such occasions.

By royal command we are to have a revival of "Robert and Bertram," a pantomime farce with ballet, and follow-



MASCAGNI'S RECREATION IN THE COUNTRY.
(Caricature from Ars et Labor.)

ing this a concert under Schuch's direction, when Frau Nast, Plaschke and others will take part.

At Ludwig's Salon the genial artists, Dr. and Frau Günzberg, assisted, also Fräulein Anna Schöningh. At the next salon, Clara Schützer and Clark Werdermann, singers from Hamburg, will give songs of Dvorak, Brahms, Mozart, Grieg, Taubert, Humperdinck, Rubinstein, M. Stange, R. Wintzer, F. v. Woyrsich, P. Cornelius, and Zwiesegang of Aug. Ludwig. At the first mentioned salon the program was devoted to Schubert, when Herr Ludwig held a talk on the life of Schubert.

Frau Geheimrat Pagenstecher de Sauset gives another theatrical performance, when her pupils in dramatics (who are also pupils of Frau Söhle, Professor Siemerling and Frau Morill in singing) will unite in giving "Pagliacci" and "Cavalleria Rusticana." These performances have won much recognition and favorable notices from the press.

The writer regrets to have to announce that the well known and highly esteemed teacher of singing, the Bavarian Royal Kammersängerin Frau Auer-Herbeck, is to leave Dresden, where she has worked so long, first in

connection with the conservatory here and also privately. She has signed a contract with the Stern Conservatory of Berlin, under terms most complimentary to her. In the press there can be read very laudatory notices of Frau Auer's pupils, two or three of whom are either Americans, like Miss Comstock (now Fräulein Arcadie) and Mabel Beddoe, or who like Fräulein Annie Schlee, have made operatic debuts in America under most favorable conditions and with much success. Dresden's best wishes accompany the artist in her new field.

The Messrs. Armbruster and Sparks gave another highly successful and interesting pupils' recital some time since. The greatest evidence of the efficacy of a teacher's work is the progress shown by the pupils. The whole recital was marked by this evident fact to a surprising degree. The seriousness and earnestness of both master and scholars deserve recognition. Not only do the pupils evince much vocal skill and good training, but they were also able to sing arias from the different operas and lieder of the great composers with musical understanding, and for the most part with adequate musical expression. Among the pupils mention should be made of the good work of Miss Cooper ("Ocean" aria from Weber's "Oberon"), and of Miss Sands, who has her voice in perfect command, and shows especially good training ("Kennst du das Land," from "Mignon," and lieder); Miss Crawford (aria from the "Perlenfischer" of Bizet, and lieder); Miss Dammasch (aria from "Lohengrin" and lieder); Mr. Gee ("Caro mio ben," and other lieder); Miss Williams (lieder); Mrs. Glade (lieder of Brahms and Mallinson); and also the excellent singing of young Story. After the program a delightful conversation and tea followed.

In the Rollfuss Academy for Ladies, pupils of Fräulein Luise Ottermann and of Fräulein Dietel, pupils of Fräulein Natalie Ziegler and of Frau Dr. Tangel Strik, also of Director Schumann, among a number of others, did their teachers all honor and credit. The evident striving for genuine musical expression and interpretation was plainly in evidence.

Aug. Sieberg had his "Washington Hymn" performed by the Koepmark Band in the Gewerbehause lately. This work is well orchestrated, is full of impressive dignity, national spirit and patriotic fervor, withal having a genuine ring of musical inspiration. It was very favorably received.

At the last musical "Jour" of Meister Draeseke, Director Hager, of Leipzig, was present with his charming wife. He will undertake the direction of Draeseke's "Christus" in the near future. A man of much personal force, he is not only a genius in his metier, but is au courant with all the live topics of the day, and a friend of such men as Weingartner, Nikisch, Mahler, Von Schuch and others. A pupil of Frau Nikisch, Frau Dr. Gaertner, sang with well schooled voice songs of Draeseke, Brahms, Wolf and others most acceptably. Herr Porth sang songs of Schubert and of Draeseke ("Pausanias"), the latter with great effect. Lotte Kreisler also sang songs of the master with her usual temperament. Fräulein Rode, a former pupil of Burmeister, played the first movement of the E flat major concerto of Draeseke among other of his selections. The soiree did not break up until quite a late hour, many notable musicians being present.

Two pupils of Dr. Martin Krause, the Fräuleins Adamian, made an almost sensational appearance here in ensemble playing on two pianos. These two sisters are each one a happy complement to the other. They are not only most accurate in rhythm and attack, but also of the most sympathetic s'entendre. A most praiseworthy feature of their playing is their exceedingly musical touch and the thousand and one gradations of fine nuance, as

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also the varying and delicate shades of sentiment and style which characterize their truly musical interpretations. The enthusiastic applause at the close must have proven to these genuine young artists the success of their recital.

William Backhaus gave two concerts to sold out houses, so that seats had to be put upon the podium. Feeling rather worn and tired in his first concert, he was not able to do himself full justice and this was almost universally felt and perhaps rather too severely commented upon by the press on the following day. He, however, more than redeemed himself at his second recital, when he was in magnificent form.

Professor Max Reger, on the occasion of his *Lieder* recital with the singer Anna Erler-Schnaudt, from Munich, who has a large and splendid mezzo voice, did not find the full house he might have had some reason to expect, owing probably to the lecture of Sven Hedin and many other important events on the same evening. Anna Erler-Schnaudt interpreted his songs with great warmth and sustained legato quality of tone, if somewhat thick and forced in her upper register. With her powers of interpretation she completely won her hearers, and was able to make some of the otherwise ungrateful songs of Reger quite "dankbar." From a long and somewhat unvaried program one might select "Das Dorf," "Lied eines Mädchens," "Die Glocke des Glückes," "Waldeinsamkeit" and "Mein Schätzlein" as gems of song. Many of the others presented considerable monotony in their marked resemblance to each other, only the beautiful accompaniments redeeming them from inevitable ennui for the listener. These accompaniments, however, abound in beautiful harmonies and modulations, with most original characteristic tonal pictures of vivid, as well as of delicate coloring. Beautifully played as they were by the professor, who is a born piano player, the accompaniments in themselves form the redeeming feature of some of these lyrics.

Frau Professor Orgeni is going to leave Dresden for Vienna owing to the death of her sister. In this case she will retire from teaching activity.

On the other hand the famous vocal pedagogue, Professor Aug. Ifert, is returning from Vienna to his old Dresden home.

Fraulein Ottermann is engaged for the Dresden Conservatory. Fraulein Gertrude Gliemann is to take her place in the Rollfuss Academy. The latter is to give soon a large pupils' recital in the hall of the new Künstlerhaus, with valuable assistance.

Raoul Koczalski, "Hofpianist," is giving his eighth piano recital to full houses. His last evening was devoted to

Chopin. He has been called by some here a "Chopin redivivus" in his style of piano playing.

Rains is said to be engaged for the Berlin Royal Opera.

The visit of that talented, charming and well known young pianist, Madame Durno, from America, former pupil of Leschetizky, is recorded with pleasure. Madame Durno will settle for some time to come either in Berlin or Paris.

Malata, the genial operatic conductor, is engaged for the Royal Orchestra in Chemnitz, and thus Dresden sustains a great loss.

This budget should not close before dwelling upon the lectures of the Oxford University Extension Delegacy by Mr. Powys, who became famous in Dresden last year. These lectures are given under the auspices of the Dresden Gesellschaft für Neuere Philologie, in the Aula of the Technische Hochschule, where they have drawn a most distinguished audience largely made up of the Anglo-American colony, but having among its numbers the leading German professors, litterateurs, dignitaries of high office, further, the Prince and Princess Johann George, the Princess Mathilde and suite. The latter are patrons of the society, and are the warmest admirers of Powys. This year the lectures have been upon the leading dramas of Shakespeare. As Poetry is the handmaid of Music, this may appropriately receive mention in a musical paper like *THE MUSICAL COURIER*. So great has been the importance attached to these delightful seances that the Royal Theater has been giving many of the plays—"As You Like It," "Julius Caesar," "Hamlet," "Richard III," etc., etc.—in advance with a special view to preparation for them. Powys is a man of particular charm in his personal address, wholly unconventional in his manner of delivery and treatment, and of remarkable dramatic power in the presentation.

E. POTTER-FRISSELL.

Tali Esen Morgan to Conduct Richmond, Va., Festival.

Tali Esen Morgan, of New York, has been engaged as conductor of the Richmond, Va., Music Festival, May 31 to June 6. The artists will be Madame Jomelli, Madame Maconda, Florence Hinkle, Adah Campbell Hussey, Cecil James, Dr. Ion Jackson, Edward Strong, Frederic Martin and Dr. Carl Dufft. The chorus will be the Wednesday Club of Richmond, numbering three hundred voices, and the orchestra will be composed of thirty-five men from Emil Paur's Pittsburgh Orchestra.

The conductors who led the Hamburg Philharmonic concerts last season were Reger, Brecher, Strauss, Von Hausegger. Panzner led the last of the concerts, and now is announced as the sole leader for next season, during Fiedler's absence in Boston.

The Berlin Philharmonic orchestra, under Nikisch, closed its Hamburg series with the C minor symphony by Brahms and Tchaikowsky's "Pathétique."

Success of Jonas Pupils.

Mention has been repeatedly made in the columns of this paper of the great success which has been won by all of the many pianists whom Alberto Jonas has brought out in recent years. These successes are confirmed by numerous press notices in Berlin, where Jonas' pupils have appeared. The following was written of Florence Huebner, of Seattle.

Schytte's concerto for piano and orchestra found in Florence Huebner a very musical and reliable interpreter, who with much temperament brought out all the many good points of this effective work.—*Tägliche Rundschau*, Berlin, February 24, 1909.

Special mention must be made of the fascinating piano concerto by Schytte, which was magnificently played by Florence Huebner.—*Reichsanzeiger*, Berlin, February 3, 1909.

Of Sybilla Clayton, of Salt Lake City, the *Berlin Börsen-Courier*, of February 27, 1909, says:

She played the Tchaikowsky and Liszt concerto and the Cesar Franck variations with consummate technic and with a healthy, musical interpretation, enhanced by a beautiful touch and tone.

The slender daughter of Albion (1) achieved great success through her brilliant and tasteful playing and her beautiful rendering of the three concertos.—*Morgen Zeitung*, Berlin, February 28, 1909.

Alberto Jonas' pupil, Lotti Schulz, of Berlin, received among others the following notices:

Lotti Schulz possesses a beautiful talent and gave technically as well as musically a splendid rendition of the G minor concerto by Saint-Saëns. She played with marked surety and it is easy to prophesy a brilliant future for her.—*Prof. Krebs in Der Tag*, Berlin, March 7, 1909.

Lotti Schulz, with the Philharmonic Orchestra, won a thoroughly deserved success.—*National Zeitung*, March 7, 1909.

Lotti Schulz proved to be a pianist of abundant gifts and considerable power and knowledge. She gave a clear and forceful rendition of the three concertos.—*Reichsbote*, Berlin, March 13, 1909.

These criticisms are culled at random from a score of others equally flattering. Jonas' fame as a teacher bids soon to equal his reputation as a virtuoso.

Alice Sovereign Here and Abroad.

Alice Sovereign is in America for a brief period, after a two years' stay abroad, where she studied for grand opera. She will return to New York in June, after a visit in Illinois, and sing several Sundays at the Central Congregational Church of Brooklyn. Then she proceeds to Posen, Germany, a city of 125,000 population, where she has been engaged as leading contralto at the City Opera House. *Fides*, *Azucena*, *Orpheus*, *Carmen*, these are some of her roles. Her last engagement in Europe was in Copenhagen, where she had fine success. She sang a solo at the American Chapel on the Sunday that Schumann-Heink was present, and that lady overwhelmed her with congratulations afterward.

The Students' Music Society of Amsterdam held a Beethoven festival recently. The clou of the event was Beethoven's rarely performed ballet pantomime, "Die Geschöpfe des Prometheus."

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MOSCOW MUSICAL NEWS.

ABATTE, 65, DENESBURG,
Moscow, Russia, April 22, 1909.

A few particulars about Borodin's opera, "Knias Igor," should be of interest. The work is one of the most thoroughly Russian operas we have, not only on account of its subject, but also in the spirit and essentially national character of its music.

The theme is taken from Russian folk lore as contained in the old "Builina," in which are related the exploits and adventures of the national heroes. All the ideals and fancies of the Russian mind are reflected in this kind of folk lore, as those of the Germans are in the Nibelungen and those of the Greeks in Homer. Alexander Borodin (born in 1834, died 1887), doctor of medicine and professor of chemistry, thought himself a dilettante in music and composed in his leisure moments masterpieces which rank high among the works of the great composers. "Knias Igor" (Prince Igor) is the one opera Borodin composed. He worked at it at long intervals, so that after seventeen years he had not yet finished it. His death occurred suddenly, and Rimsky-Korsakow and Glazounow, finding several parts of the orchestration in an unfinished state, completed it for the sake of their beloved friend and the greatly honored musician. The overture was composed, though not written out, by Borodin. By chance a few days before his death he had played it off on the piano to a famous listener, Glazounow, who after Borodin's death wrote out the piece from memory. It was an extraordinary feat and showed how great was Glazounow to be able to retain such complex and difficult music. Musicians who had also heard it played by Borodin declared that it was exactly as Borodin had composed it. Thus the overture was saved!

"Prince Igor" is considered to be a deep historic musical folk drama. The plot concerns the owner of a large Slavonian domain in the south of Russia, which was often disturbed by invasions of the Asiatic Tartar tribe of the Polovtsew. The land owner, Prince Igor, marched at the head of a mighty army against them, his son Vladimir

accompanying him. They were vanquished and made prisoners by the Polovtsew. Igor found an opportunity to escape from the enemy's camp. His young son, Vladimir, on the contrary, was struck by the beauty of the Tartar prince's daughter, Kontshakowva, and remained behind. Meanwhile the wife of Prince Igor, Taroslavna, a woman of the highest character and true to her husband, has been thinking of no one but him. She gazed from the walls of the town far out across the country watching for the return of her beloved spouse, and gave herself up to despair and longing for him. Her song here is exceedingly touching. The words are taken from the Builina and are very



MADAME ANTAROWA,
Tartar's daughter, Kontshakowva.



BAKLANOW (KNIAS IGOR) AND HIS SON, BOGDANOWITCH.

poetical. Taroslavna laments so much the more as her husband's brother, Knias Galitski, ruler during the time of her husband's presence, persecutes her with unmentionable proposals. Of course he is rejected by her, whereupon he is filled with spite, and the poor woman has to suffer every kind of misery. Knias Igor finally returns, everything changed for the better, and he again gathers an army and at last utterly destroys the enemy.

Borodin studied Russian history and read all the books and essays he could get so as to enter into the spirit of his subject. He attained a deep knowledge of that far away time of old Russia and worked out an opera of exceptional dramatic force, musical beauty, and truly characteristic of Russia.

The Asiatic songs, the march of the Polovtsew, the airs sung by the Tartar's daughter are of an Oriental flavor. The duets with the beloved young Slavonian prince are lovely. The song of Taroslavna is a wonderful Russian melody. The brother of Knias Igor is a role for Chaliapine, in which he displays the passionate love of the rude barbarian who knows no restraint to his will. There are two comic roles of ramblers, unattached camp followers, in the musical depicting of which Borodin shows himself a good humorist; the two lads supply a great deal of fun to the opera.

"Knias Igor" will be performed in May in Paris at the

Opera House there. And thus the world at large will have an opportunity of knowing more about Russia.

To hear and see this opera is worth more than studying books about Russian history. The roles are living types and the music is truly Russian. ELLEN VON TIDEBÖHL.

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In order to stimulate interest in organ compositions the National Association of Organists offers three prizes of \$100, \$75 and \$50 for the best organ compositions submitted.

CONDITIONS.

- 1.—Compositions must be in a single movement and suitable for recital purposes.
- 2.—Compositions must take not less than five minutes nor more than ten minutes in performance.
- 3.—Successful compositions become the property of the National Association of Organists, and will be played at the convention at Ocean Grove, August, 1909.
- 4.—Competitors must be members of the National Association of Organists.
- 5.—The judges will be organists of unquestioned standing.
- 6.—All manuscripts must be clearly written and must



BORODIN,
Composer of "Knias Igor."

bear a "nom de plume." A sealed envelope bearing the "nom de plume" and enclosing the full name and address of the composer must accompany the manuscript.

- 7.—No rejected manuscripts will be returned unless postage is supplied.
- 8.—The judges reserve the right to reject all manuscripts if in their opinion none is worthy.
- 9.—All manuscripts must be sent by mail or express

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(not handed in) to the headquarters of the National Association of Organists, 1947 Broadway, New York, on or before July 1, 1909.

Werrenrath's Successes in the Empire State.

Reinald Werrenrath, the baritone, was one of the stars at the Albany music festival, May 3 and 4. Two days later he sang at a concert in Schenectady under the auspices of the Philomel Club of that city. Press notices from both cities follow:

It was the first appearance in Albany of Mr. Werrenrath, one of the younger baritones who has won an enviable reputation. Of fine personal appearance and with the stamp of youth written upon him he has a voice of maturity, power and wide range.—Albany Argus, May 5, 1909.

Reinald Werrenrath had the role of Peter the Hermit in the "Crusaders." His best singing was his rendition of the second number programed, namely, Wagner's "Song to the Evening Star." His singing of this number and the encore, Nevin's "Rosary," was faultless. His singing in the "Crusaders" was very acceptable. Mr. Werrenrath has a good voice under good control. Throughout the evening his style was such as to meet the commendation of his audience. He impressed his hearers as having himself well in hand at all times, and as being a singer with a head.—Albany Daily Press-Knickerbocker.

Mr. Werrenrath, a comparatively young soloist, is the possessor of a fine baritone voice, and is a most careful, painstaking artist. His delivery is precision itself and his accomplishment is a uniformly well sustained pitch, proper phrasing and breathing, with none of the tricks and abandon of an older singer. His voice is musical and of good range, and his methods excellent. He, too, sang a solo number prior to the cantata.—Albany Evening Journal.

And the songs sung by the baritone soloist, Reinald Werrenrath, were not chosen to show his ability to sing Italian opera or oratorio music, but to please his audience, which he most emphatically did. He sings love songs charmingly. In such songs as "Zur Ruh!" Hugo Wolf, he sings with a restraint, the effect of which is artistic excellence.—Schenectady Gazette, May 7, 1909.

Reinald Werrenrath sang two groups of songs that were enthusiastically received. He is always heard with pleasure. He has a round, full tone, artistic interpretation and a noticeable freedom from all mannerisms. His best number was "Danny Deever," delivered not only with musicianly ability, but also with a dramatic fire that fairly stirred his audience.—Schenectady Daily Union.

Then came Reinald Werrenrath in three songs, "Love Me, or Not," "Zur Ruh" and "King Charles." These three gave Mr. Werrenrath a splendid opportunity to display the power, the restraint, the range and tone of his beautiful baritone. In the first he was perfect, expression dominating. To the pretty love song he gave all the feeling of a lover and his rich chest tones filled the church and thrilled the listeners. "Zur Ruh" afforded him a chance to show the artistic restraint of a naturally powerful voice and his soft tones seemed to float on the air. In the last of the three selections his voice showed the extent of power and artistic development. "King Charles" was suited to him and he gave the song its buoyancy and swing in the manner which places him among the foremost baritones in the country. It is rare in this country for a young man—and Mr. Werrenrath is in the early twenties—to display such talent with such perfect development. The timbre of his voice is wonderful and clear, never a throat tone creeping in to mar the excellence.—Schenectady Evening Star.

Sousa to Open Tour in Philadelphia, August 16.

Sousa and his band will begin their thirty-fifth semi-annual tour at Willow Grove Park, Philadelphia, August 16. The tour will extend from Maine to California. John Graham, advance man, is closing the bookings.

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MILAN, May 5, 1909.

The musical season has come to a close even in Italy, and there will be but a few stray concerts given during this month in Rome. Almost all the theaters in Italy have had a deficit, even those not belonging to the "Stin." It has been a poor season for amusements, and a great deal of the abstinence must be attributed to the shadow of the terrible disaster of Messina and Reggio, or, rather, Sicily and Calabria.

The "Stin," which is no other than the International Theatrical Company (Societa Teatrale Internazionale)—fused with the Societa Teatrale Italo-Argentina—has sustained heavy losses. These losses have not been published, but those on the inside know that no less than half a million lire has been lost. The combination declares that it matters not, as they have all the capital they want, and, besides, will make up the deficit during the present Buenos Ayres season, where they have already a subscription of 2,500,000 francs. They have absorbed all the theaters there, and they are trying to absorb all the artists, to the great distress of Ricordi, who never fails to hit hard in his new paper entitled L'Arte Lirica. This paper is on the very same commonplace order as all the other miserable little theatrical papers with one or two exceptions that abound in Milan and elsewhere. Of course, the paper is imposed on all those who may make engagements or who are engaged through him. The question has arisen as to what the "Stin" will do when it needs opera scores from Ricordi. The latest news is that Ricordi will ask fabulous prices and the "Stin" will pay—however, this is still under deliberation. The question of having capable managers for their theaters is also a serious thing, and they are seeking high and low to put competent people in those important posts. The Costanzi, of Rome, was one of the theaters that fared worst. It now is assured that Pozzale, who was manager at the Regio, of Turin, for many years, will come to the Costanzi, and Maestro Serafin, who conducted for three consecutive years at Turin, will take the place of Polacco. Count San Martino, who had resigned from and now has returned to the "Stin," tried to get Moricchini (former manager of the Costanzi)

back to his old place, but the negotiations fell through. It is not known, and the "Stin" does not wish it known, that besides the Costanzi, they also manage the big Adriano, of Rome, where they will give performances of grand opera also—most probably in the fall and spring, when the Costanzi is closed. The "Stin" had a reunion at Milan, and it was there decided that Cavalier D'Ormevill would undertake the arduous task of engaging artists and be artistic manager for South America. With the experience he has had—for his life was spent in that kind of activity—he ought to succeed.

La Scala also had a deficit. They sustained a loss of about 150,000 francs. Now the principal stockholders are deliberating whether they shall withdraw or not.

At Rome, the Corea concerts ended with a magnificent performance of the ninth symphony, conducted by Wilhelm Mengelberg, who has become a favorite with the Roman public. Private sources of news inform this office that he has been reengaged for a series of concerts next season.

The Teatro Quirino has opened its popular season of opera and is doing good business. Rome cannot do without music!

The Associated Press invited the celebrated Socialist, Enrico Ferri, to lecture on the genius of Wagner. The lecturer, among many interesting things, insisted that Verdi was not a genius, while Wagner was, because he created a new system of opera. Verdi improved on the old system but created nothing new. E. R. P.

German Conservatory of Music Concert.

Piano, vocal and violin pupils of the German Conservatory of Music, Hein and Fraemcke, directors, gave an enjoyable concert, attended by as many people as could get into College Hall May 20, and which brought into prominence as soloists Viola Darrah, Rosalie Smith and Edna Crowell, pianists; Edna Commerford and Charlotte Moore, violinists, the latter playing the Paganini concerto with astonishing bravour and finished technic; also Alice Bruns, Samuel Mayer and Harold Bray, all little tots, who played a Danclo trio very well indeed. Others concerned in the program were Harriet Morton, Emily Green, Mary E. Carroll, Charlotte Huber, Grace Schad and Josefina Huber, who played very good piano accompaniments for the singers. The von Dameck violin pupils as usual, distinguished themselves, and the two dozen named below, united in playing a sarabande and gigue by Corelli: Misses Brunies, Commerford, Furman, Hein, Henke, Hockmann, Kleibe, Moore, Riesberg, Wheeler, and Wuestenhoefer; Messrs. Bergmann, Brandorff, Breitenbach, Brusky, Damian, Desel, Eckstein, Goldman, Heller, Kampel, Kehoe, Lundberg, Mandel, Meyer, and Schure.

Aseroff's "Judith," with Chaliapine as Holofernes, made a sensation in St. Petersburg last winter.

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MUSICAL COLUMBUS.

COLUMBUS, Ohio, May 15, 1909.

The last twilight concert at Ohio State University for this season took place yesterday afternoon at the Chapel. The program was a very brilliant one. The artists were Grace Hamilton Marrey, pianist, and John Neuman Hizey, violinist.

The Columbus Orchestra, the oldest amateur organization in America, gave its annual concert in the Board of Trade Auditorium Monday evening, May 10. The orchestra, under the direction of John S. Bayer (who, by the way, has been the director since the organization, twenty-three years ago), performed its numbers well and gained a most complimentary criticism from all those who have watched from year to year this orchestra's growth and development. The soloists were Millicent Brennan, soprano, and Alfred Rogerson Barrington, baritone. Emma Ebeling was the capable accompanist.

Cecil Fanning returns to his home in Columbus this coming week to make a short visit.

Emil Sauer, the distinguished German pianist, has sent his D major grand sonata for piano, and first piano concerto, orchestral parts for second piano, to Ethel Keating to present to the Women's Music Club Alcove. The compositions are autographed.

Mrs. J. M. Bowman, soprano, was one of the soloists at a recent New Lexington concert.

Mrs. U. G. McGuire, teacher of piano, will present her pupil, Helen Hoover, in a recital at her studio, 1266 Wesley avenue, on the evening of May 25.

Inez Winders, mezzo soprano, and Bertha Elizabeth Stevens, pianist, gave a recital at the Dennison University Conservatory of Music Wednesday evening, May 12.

Effie Nichols, a gifted young pianist, of Columbus, who has been a pupil of Alberto Jonás in Berlin for the past two years, will soon return to Columbus. En route home Miss Nichols has two concert engagements in Paris and two in London.

Dolores Reedy Maxwell, contralto, has been engaged at Broad Street Methodist Church, to succeed Mrs. Richard Ward in the church Quartet.

The Euterpean Ladies' Chorus will give a sacred concert tomorrow (Sunday) evening in Memorial Hall. The soloists will be Mrs. Thomas E. Humphreys, soprano; Jessie Crane, organist; Thomas Murray, tenor, and Karl G. Snyder, baritone.

Helen Pugh, who has been in Vienna for two years in the Leschetizky School of Piano Playing, will spend the summer at Ischl, the summer home of Leschetizky, under the instruction of Fräulein Prentner.

Thomas S. Callis presented an interesting class of pupils last Thursday evening in Carnegie Library Auditorium. Laura Evans, Mrs. Neal Fravel, Carl Fahl, Karl Snyder, and Frederick C. L. Schmucke were the singers.

Clarence Metcalf is planning to give a concert of his own compositions in the early autumn. A suite for or-

chestra, a male chorus, and soloists will be among the attractions. Mr. Metcalf is a cellist of recognized value, but his many sided musical culture will be thoroughly exploited at this concert in the autumn.

Albert Gemuender, cellist, formerly of Columbus but now of Pasadena, Cal., is visiting his sisters and brother in this city.

ELLA MAY SMITH.

A Month of Music Festivals Planned for Ocean Grove.

A month of music festivals in the summer time. That is the program announced by Tali Esen Morgan for his Ocean Grove concerts this season. Beginning July 24, there will be daily concerts and organ recitals until August 26. Among the leading features will be the United States Marine Band of Washington, D. C., Madame Schumann-Heink, Jeanne Jomelli, David Bispham and about thirty of the leading singers of the country. The new organ, supposed to be the largest in the world, is now being completed, and the National Convention of Organists will convene there from August 2 to 13, which will be attended by at least five thousand organists from England, Canada and the United States. Will C. Macfarlane, of St. Thomas' Church, New York, has been engaged as the official organist. Mendelssohn's "Elijah" will be given by the Festival Chorus of seven hundred voices, Saturday, August 7, and Costa's "Eli" by the same chorus Saturday evening, August 21. There will be a children's chorus of one thousand voices, which will give three concerts, and the permanent orchestra will number not less than sixty-five experienced orchestral players. Evening organ recitals will be given by leading organists of the country. Three prizes of \$100, \$75 and \$50 are offered for the three best organ compositions of the smaller form. Prizes will be awarded at the convention and the successful compositions will be played by the authors.

One hundred additional tenors and basses will be admitted into the New York Festival Chorus, which now numbers three hundred, and will join the Ocean Grove Chorus in singing Costa's "Eli" and Mendelssohn's "Elijah" at the Music Festival in August. All expenses of the singers are provided. Rehearsals are held every Thursday night at the church, corner of Broadway and 104th street, New York City.

Tilly Koenen Again Charms Berlin Audiences.

That the marvelously gifted young contralto, Tilly Koenen, never fails to arouse the greatest enthusiasms by her appearances in the most critical of music centers is shown by the following notices from Berlin:

At Beethoven Hall Tilly Koenen sang compositions by Schubert, Schumann, Hugo Wolf, Richard Strauss and Van Eyken. The fresh, flexible quality of her beautiful voice produced, as usual, a powerful effect on her listeners and assured her of the greatest success.—Berlin Lokal-Anzeiger.

Such a tempestuous reception as Tilly Koenen's at Beethoven Hall is seldom seen. This glorious, well-schooled contralto voice seized the listeners' rapt attention from the first phrase of song that left her lips to ring out through the hall.—Die Post, Berlin.

Stokowski in London.

[By Cable.]

LONDON, May 21, 1909.

To The Musical Courier:

Stokowski made a pronounced success here, conducting at Queens Hall. There were six recalls and an orchestral encore.

K.

LOUISVILLE NEEDS A MUSIC HALL.

LOUISVILLE, Ky., May 15, 1909.

The Music Festival last week demonstrated the crying need of a hall suitable for great musical events. The Armory, where the concerts were given, is impossible both from an artistic and an acoustic standpoint, and it is to be hoped before the next biennial Music Festival the public spirited and philanthropic citizens will be found who will give Louisville a music hall that will place us where we want to be in the musical world. The perfect harmony of the festival this year was marred by an unfortunate misunderstanding between the orchestral and local conductors, and the knowing ones hope, when the final score is reckoned, it will mean the elimination of prejudice and narrowness, and the restoration of sympathetic co-operation among all the different musical interests. To conduct a great chorus, and select a program for a music festival, such as would reflect credit upon both the promoters and the city responsible for the event, requires more than merely posing as a conductor or a musician. There are both ethical and musical education necessary; and it is sincerely hoped that the lesson, though a bitter one, will be profitable both to the director of the Musical Club and the directors of the Music Festival Association, and work for the future good of all.

The Quintet Club was again compelled to postpone its advertised concert on account of the injury to Charles Letzler's finger. A trifling scratch developed into a badly swollen and poisoned finger, and his doctor prescribed absolute rest.

The Oratorio Society, under Gratz Cox's direction, will Sunday evening, with Eva Korb, Virginia Shafer, Temple give Rossini's "Stabat Mater" at the First Christian Church Robinson and Percy Parsons as soloists.

The Choral Club is preparing for a concert on the afternoon of May 30 at the Warren Memorial Church, when Beethoven's "Twelfth Mass" will be given. This club, under Clement A. Stapleford's direction, is growing in grace, and now takes rank with the musical art societies of New York and Chicago.

The choir of the Fourth Avenue Presbyterian Church has arranged a fine program for its concert Thursday evening in the new parish house of the church. This choir is composed of Mrs. Newton Crawford, Virginia Shafer, Temple Robinson and Peter Schlicht, with William R. Hamill, organist and director.

The Monday Musical Club met with Emil Stevens Monday afternoon. The club members who contributed to the program were: Mrs. Stuart Cecil, Emily Stevens, Laura Lee Beilstein, Florence Blackman, Helen Harthill, and Eleanor Bridges. This is a most ambitious club of young girls who are fast making for themselves a place in the musical life of the city.

The Liederkranz Society celebrated the sixty-first anniversary of its life yesterday with a concert in the Seelbach Auditorium.

E. D. B.

Marguerite Jaenisch to Sing in Concert Next Season.

Marguerite Jaenisch, a talented pupil of Leo Braun, will sing in concert next season. Miss Jaenisch is blessed with a lyric voice of beautiful quality, so flexible and perfectly trained that she can sing with ease the arias in the repertory of a coloratura soprano. The voice is remarkable for sweetness, as well as brilliancy. Miss Jaenisch distinguished herself at the concert recently given by her teacher, Mr. Braun, singing with much success Nedda's song from "Pagliacci."

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LITTA GRIMM

MUSICAL LOS ANGELES.

LOS ANGELES, Cal., May 15, 1909.

Two important concerts of the week have been the annual one of the Gamut Club and the Fidelia Männerchor's concert. The Gamut Club maintains a large clubhouse, and its membership consists of professional men, musicians and those interested in music and art, and a large list of honorary members, among whom are the greatest artists of the day, who have at some time been the guests of the club. The program of the concert was: Pastorale (Sclarlatti-Tausig), romance in F sharp (Schumann), prelude and fugue in E minor (Mendelssohn), Dalhousie Young; "Ah fors' e lui" from "La Traviata" (Verdi), Bertha W. Vaughn; concerto in D minor (Wieniawski), Ignaz Eduard Haroldi; "Hame" (H. Walford Davis), "Rhine White Song" (Franz Ries), Harry Clifford Lott; Mary O'Donoghue, William Edson Strobbridge and Mrs. Harry Clifford Lott, accompanists. The play, "The Violin Maker of Cremona," by Francois Coppée, followed with this cast:

Filippo Eugene Nowland
Sandro George A. Lynch
Ferrari Hobart Bosworth
Giannina Florence Stone

Eugene Nowland, as the hunchback violinist, played the "Meditation" from "Thais" and Saint-Saëns' "Swan."

The concert of the Fidelia Männerchor introduced Arnold von der Aue, tenor, who is en route to Seattle for concert work. His numbers were: Schubert's "Der Erlkönig" and "Ungeduld"; "Aus der Jugendzeit," Radecke; "Thi Sing Thee Songs of Araby," Clay; "Am Rhein und heim Wein," Ries, and arias from "Die Meistersinger" and "Walküre." Bruce Gordon Kingsley played the first movement of Handel's organ concerto, and piano numbers from Wagner, with explanatory remarks. Bessie Fuhrer played Viotti's violin concerto, "Obertass" (Wieniawski), "Canzonetta" (D'Ambrosio), and the Fidelia Society's selections were: "An die Kunst" (Wagner-Weinmurm), "Die Abendfeier" (Attenhofer), "Das Erste Lied" (Handweg) and "Schefer's Sonntagslied" (Krentzer).

Mr. and Mrs. Thilo Becker (Otie Chew), pianist and violinist, have announced two recitals, June 4 and 5. At the second recital Mrs. Becker and Oskar Seiling will play the Bach concerto for two violins.

Arnold Krauss, concertmaster of the Los Angeles Symphony Orchestra, presented his pupils in recital Friday evening. His most talented pupil, Ralph Ginsburg, sixteen years old, gave a wonderful performance of the third concerto of Saint-Saëns and chaconne by Bach. The Mendelssohn and Bruch concertos, numbers by Vieuxtemps, Wieniawski and Sarasate, the last two excellently given by Mary Read, made up the program.

George P. Upton and David Bispham were most interested in the compositions of Fannie Dillon, a Los Angeles girl, during their visit here. An orchestra suite is nearing completion, and will probably be given next season.

The annual election of the Los Angeles Symphony Society resulted in the re-election of the following officers: Mrs. H. L. Macneil, president; Mrs. J. S. Chapman, vice president; Mrs. W. G. Kerckhoff, second vice president; Myra Hershey, third vice president; Victoria Witmer, secretary; Mrs. J. O. Koepfli, treasurer, and the same directorate of

eighteen. The guaranty for two years has been raised, and those in authority, who represent competence in all lines, are planning a gala season, to open in November.

The orchestral concert of the combined orchestras, the Symphony and Woman's Orchestra, occurs next Friday under the auspices of the Woman's Orchestra, L. E. Behymer, manager.

Bessie Herbert Bartlett, soprano and reader, leaves this week for London. Her father, A. G. Bartlett, interested in music artistically and commercially for many years here, accompanies her. Miss Bartlett will remain for study for an indefinite period.

BLANCHE ROGERS LOTT.

Clarissa Prescott's Musicale at Comstock School.

A musicale was given Friday night of last week by Clarissa Prescott at the Comstock School, 31 West Forty-sixth street. The program, interpreted by artists, was enjoyed by an audience of persons interested in art and education. George Madison, basso, with a voice of fine resonant timbre, sang the romanza, "To the Evening Star," from "Tannhäuser." Charles Tite, tenor, from the Savage Opera Company, gave with much brilliancy and dash the "Donna e Mobile" from "Rigoletto." A marked demonstration followed after M. de Bernard, a dramatic tenor, sang arias from "Tosca" and Massenet's "Manon." He was compelled to add encores after his very dramatic delivery of the numbers that usually arouse audiences when they are well sung and Monsieur Bernard sang them very well. Herbert Davis, a baritone, who disclosed a rich voice, made an excellent impression singing two favorites, the "Prologue" from "Pagliacci," and the "Toreador Song" from "Carmen." He is an intelligent singer, and also was obliged to add an extra number. Nanetta Plack, a lyric soprano whose voice is remarkable for flexibility and sweetness, sang Mimi's aria from "La Boheme," and this genuine artist was recalled and gave an encore. Mary Williamson, a pianist, pupil of Leschetizky, played with much skill an arrangement of the "Liebestod" from "Tristan and Isolde." She responded with two encores.

The program closed with the singing of the quartet from "Rigoletto." Mrs. Charles A. Parker, who is a "coach" and vocal teacher, played the piano accompaniments very artistically.

Miss Prescott is in charge of the music at the Comstock School. She is a woman of high accomplishments and by her gracious personality makes many friends. The success of the musicale last week indicates that others will be given next season.

Kruger Recital in New Rochelle.

Georg Krüger, the distinguished pianist, gave a delightful piano recital before the College of St. Angela, in New Rochelle, N. Y., last Wednesday. The program consisted of various compositions by Beethoven, Chopin, Gness, Bartlett, Leschetizky and Liszt. Mr. Krüger has not only a tremendous technique, a technique beyond all criticism, but what is far better, he gives the piano a living soul. Under his sensitive fingers and vivid imagination the instrument sang gloriously. At the close of the program the audience refused to go until the artist had given five more encores.

MUSICAL NEWS FROM QUEBEC.

QUEBEC, Canada, May 14, 1909.

The last concert of the Symphony Society closed the musical season 1908-1909 in the ancient capital. The season has been one of the most brilliant in many years. Quebec music lovers are indebted to J. A. Gauvin for the visits of such artists as Blanche Marchesi, Tina Lerner, Caroline Hudson, Lilla Ormond, Paul Dufault, Joseph Saucier, Arthur Hartmann, Brahm van den Berg, Alfred Calzin and others.

The one week engagement of the Italian Grand Opera Company proved very successful. The singers and orchestra were at their best in "Aida," which was given on the opening night. Mlle. Strauss, Madame Almeri, Signor Basi and Signor Gravini were well received.

The last concert of the Quebec Symphony Society took place at the Auditorium. The society had the assistance of Caroline Hudson, the New York soprano. Miss Hudson sang an aria from "Don Carlos," and songs by Chaminade, Hahn, Lehmann and Henschel. The orchestra played numbers by Bizet, Tchaikowsky, Gillet, Beethoven and Liszt. The Symphony Society, under the efficient direction of Joseph Vezina, has presented programs of exceptional interest this season, and although composed chiefly of amateurs, the orchestra is recognized as one of the best in Canada.

Arthur Hartmann, the noted violinist, gave a recital in this city a short time ago. He was assisted by Alfred Calzin, a young pianist of high attainments. Mr. Hartmann's program included Saint-Saëns' concerto in B minor, his rhapsodie "Eljen," the Bach chaconne for the violin alone and Wieniawski's "Airs Russes." Both Hartmann and Calzin received a great reception.

Paul Dufault, tenor, from New York, will probably make a concert tour of the principal summer resorts of the Province of Quebec, this summer. His tour will be managed by J. A. Gauvin.

RÉMI LASOL.

Von Doenhoff in Minneapolis, June 15.

Albert Von Doenhoff, pianist and piano specialist, will arrive in Minneapolis, June 15, where he may be found daily until September 15, at the Metropolitan Music Company studios. Last year a score of leading teachers there were his pupils, and the promise for this summer is even better. June 27, 1908, he gave an "Introductory Piano Lecture Recital," which attracted universal attention thereabouts. Under the caption, "Von Doenhoff Gives Beautiful Recital," the Minneapolis Tribune said, in part:

He played compositions remarkable at once for their musical quality and technical difficulty. He played the Chopin polonaise in A flat in a noble manner. The interpretation of the nocturne was a revelation of the soul of that divine composition. The enthusiasm of the audience, composed chiefly of piano teachers, was particularly aroused by his masterly technical handling of the immense difficulties of Rubinstein pieces. "Gnomenreigen" was played at a terrific tempo, but with wonderful delicacy. Having demonstrated that he could play he proceeded to make it plain that he understood the methods by which he accomplished things, and could impart the secret of others. His talk was lucid and convincing, as he analyzed and told how he did it.

Ondricek, the well known violin virtuoso, celebrated his fiftieth birthday not long ago.

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YOLANDA MERÖ

Again Appears Before a Large and Brilliant Audience in Conjunction with London Symphony Orchestra

The distinguished Hungarian pianist, Miss Yolanda Merö, once more displayed her extraordinary pianistic powers before one of London's most fashionable audiences, arousing immense enthusiasm. The young artist was recalled again and again after her playing of the unfamiliar Tschaikowsky Piano Concerto in G major in conjunction with the London Symphony Orchestra.

London Daily Telegraph, of May 7, 1909

on

YOLANDA MERÖ

STEINWAY HALL.

Miss Yolanda Merö, the Hungarian pianist, who gave the earlier of two piano recitals in Steinway Hall yesterday afternoon, is of the kind who, if there is any justice or real appreciation in our musical world, will one day command as complete a success as even now she deserves it. Week in, week out, regular concert goers see enthusiasm expended upon piano playing that is not comparable with that of Miss Merö, which is of the kind that is genuinely distinguished. Her admirable and apparently all sufficing technic, her rarely musical nature, and her well balanced temperament are qualities not often combined in one pianist, and the fault is the public's if they fail to realize that in their midst at present is one who possesses these qualities. But we stumble along, tripping over our own leaden musical feet, and Miss Merö may yet have to wait for the real triumph that one day must come to her. Yesterday she played some Chopin and Liszt, but earlier gave a performance of Schumann's "Davidbündlertanze" that was quite remarkable for its exquisite poetry and romantic feeling, and her Mozart, as exemplified in the fantasia and fugue in C, is very much of a living being. The playing was a joy to hear, for it was both legitimate in its strength, and refined and distinguished.

The Globe, March 30, 1909

MISS MERÖ'S CONCERT.

Miss Yolanda Merö could hardly have afforded greater proof of her ability as a pianist than at her orchestral concert at the Queen's Hall yesterday afternoon, when she accomplished what we have always regarded as the impossible feat of making Tschaikowsky's concerto in G interesting. That this concerto is neglected by pianists is hardly surprising, for, although it certainly affords them no lack of opportunities for displaying the brilliance of their execution, it is a tedious, long winded work, with but little inspiration. With such fire and such authority did Miss Merö play the solo, however, and so admirable was the London Symphony Orchestra, under M. Emil Mlynarski, in the orchestral accompaniments, that the music seemed to grow with a life which it does not usually possess. Evidently Miss Merö is intent upon rehabilitating unpopular music, for, later in her program, she played Liszt's concerto in A, which again, she succeeded in presenting in an unusually favorable light. Indeed, she proved herself throughout to be not only a brilliant executant, but also to be an artist of an unusually poetic temperament.

Morning Post, January 5, 1909

Mlle. YOLANDA MERÖ.

The efforts of Mlle. Yolanda Merö, the Hungarian pianist, who made her first appearance in this country in October last, which have already won recognition as being of an uncommon degree of artistic worth, were heard under still more favorable conditions on Thursday, when she gave a recital at Queen's Hall with orchestra. She played two concerti. The first was that of Tschaikowsky in G, op. 44, a work not as often heard as its merits warrant; and the second was that in A major, No. 2, of Liszt. These two are sufficiently contrasted in style to fully indicate the extent of the powers of the executant; Mlle. Merö met their demands completely. Her touch is firm and clear, and her manipulation of the keyboard is free from the distressing mannerisms of uplifted hands and raised elbows which disfigure the work of so many pianists; obvious sincerity and earnest purpose distinguish her interpreta-

tions. She is especially successful in getting at the heart of the music she plays, and in addition to intellectual powers she has a neat and responsive technic.

The performance she gave of the Tschaikowsky concerto was most brilliant. This, a later production than his better known B flat minor concerto, is a particularly successful example of the piano concerto, for it has more originality than most, and the passages for the solo instrument are more legitimate in character than those in his earlier work. The piano music of Liszt has certain qualities which few pianists reveal as fully as Mlle. Merö did, and the skill with which she reproduced the spirit showed uncommon power. The London Symphony Orchestra provided the accompaniments under the conductorship of M. Mlynarski, and also gave a well pointed performance of the "Francesca da Rimini" fantasia of Tschaikowsky and of Wagner's "Die Meistersinger" overture.



The Standard, April 30, 1909

YESTERDAY'S CONCERTS

MISS YOLANDA MERÖ AT QUEEN'S HALL.

Yolanda Merö is a fine pianist in the highest significance of the term. Her playing of Tschaikowsky's less familiar concerto at her concert with the London Symphony Orchestra, yesterday afternoon, was a rare combination of executive powers and intellectual restraint. Miss Merö has a touch which recalls that of Pugno, and, however intricate may be the passage in hand, its quality is never impaired. It is but stating the obvious to prophesy a brilliant career for this young lady.

The Daily Telegraph, April 30, 1909

QUEEN'S HALL.

Miss Merö divided her attention between the composer just mentioned and Liszt, beginning with the former's piano concerto in G major, and ending with the ending with the latter's work in the same form in A major. Neither work, to say truth, is of a kind to lay bare the finer qualities of this young artist's playing as revealed by her at the recitals at which she introduced herself to the London public a few months ago. We

note with pleasure that she intends giving a recital at Steinway Hall next Thursday, and for the moment, therefore, it will suffice to acknowledge how brilliantly her finished technic served her in the Tschaikowsky concerto—a work which, despite its weak places, makes a welcome change now and then from the one in B flat minor, which has become so hackneyed of late in our concert rooms. Certainly the pianist on this occasion presented it in the most favorable light, and thoroughly deserved the tributes which her clever performance called forth.

The Times, April 30, 1909

MISS YOLANDA MERÖ'S CONCERT.

The concert which Miss Merö gave at Queen's Hall yesterday afternoon contained two concertos which are generally neglected in favor of more popular ones by their composers. Few people probably would be found to wonder that most pianists prefer to play Liszt's concerto in E flat to his one in A, which Miss Merö chose—except those who wonder that they should want to play either of them. It seems curious, however, that Tschaikowsky's concerto in G is so rarely attempted, for it gives abundant opportunity to the solo player; in it Tschaikowsky uses all his power of producing a brilliant effect, and yet there is a healthy simplicity in the themes which keeps it free from the sensationalism which mars so many of his works, including the first piano concerto. Miss Merö's playing brought out its fine qualities; the ease with which she threw off the elaborate octave passages of the first movement, her delicate phrasing in the andante, and her crisp, light playing of the rondo theme, all showed her fine musical judgment as well as the completeness of her technical accomplishment.

The Daily Graphic, April 30, 1909

MISS YOLANDA MERÖ'S CONCERT.

There is hardly a more unsatisfactory kind of concert than that which is now so common, consisting of nothing but a string of concertos, usually played one after the other without a break. The concert given yesterday at Queen's Hall by the Hungarian pianist, Miss Yolanda Merö, was, however, better in several respects than the ordinary run of these entertainments. She only played two concertos, which gave an opportunity of getting a little variety into the program, and these two were far less hackneyed than is usual. It is true that neither Tschaikowsky's concerto in G nor Liszt's in A can be called great, but Miss Merö played them so fluently and with so much intelligence that she made them both unusually interesting. Her playing is refined and delicate, rather than dazzling, and she is plainly a musician of real accomplishment. She was well accompanied by the London Symphony Orchestra, under Herr Emil Mlynarski, who gave a good performance of Tschaikowsky's "Francesca" fantasia.

Star, April 30, 1909

Miss Yolanda Merö, who made such a good impression last year, gave an orchestral concert at Queen's Hall yesterday afternoon with the London Symphony Orchestra, conducted by M. Mlynarski. She played Tschaikowsky's concerto in G major and Liszt's concerto in A major, and in both her fine tone and finished technic, no less than her real interpretative powers, were brilliantly exhibited. The playing of Tschaikowsky's "Francesca da Rimini" was very picturesque, and it was interesting to notice the similarity between one of its most salient passages and one of the episodes in Liszt's concerto which came immediately afterward—the amount of the debt of modern composers to Liszt is only now beginning to be appreciated.

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MICHAEL MONAHAN in his Papyrus calls Mary Garden a "shrinking flower of the footlights." A daisy?

"PELLEAS and Melisande" pleased London last week, where the opera of whole tones and half tints had its local premiere.

GOLDMARK'S "A Winter's Tale," which is to be sung here next season at the Metropolitan, had a successful performance in Berlin last week under Dr. Muck's leadership.

"SYLVIA and the Star" is said to be the name of Richard Strauss' next opera, at which he has just begun work. Report has it that the subject is comic, and deals with happenings at the end of the eighteenth century.

MARIE DELNA, of the Paris Grand Opera, has been engaged for the Manhattan in this city, and will make her debut here in Bruneau's "L'Attaque du Moulin" next winter. The composer is to conduct his work at the American premiere.

DUTCH astrologers predict that the little princess lately born in Holland will exhibit "astounding musical gifts." Among them, we suppose, will be a gem studded baby's rattle, a toy flute of solid gold and a mounted Persian lamb that says "baa, baa."

THE American rights of the Beethoven play recently produced in Paris have been sold, and next season the figure of the composer of the ninth symphony will disport itself on one of our local stages. In London the Beethoven role is to be played by Beerbohm Tree.

AN Irish rector recently advertised for an organist, and, among other replies, received the following: "Seeing you have a vacancy for an organist and music teacher, either lady or gentleman, and having been both for several years, I beg to offer my services."

THAT long, thin line of tourists disembarking in Europe and hurrying with set faces toward Berlin, Paris, Leipzig, Vienna, London and Milan is the 1909 spring crop of young Americans going abroad to study music. May they all become Melbas, Godowskys, Busonis, Kreislers and Richard Strausses

A CHICAGO paper tells about a couple—Frederick L. Clark and Edith Clark—who went before a judge there and asked for a decree of divorce because they could not agree on the question "as to which is the greater musical masterpiece, 'Parsifal' or the 'Moonlight' sonata." The learned justice took the case under advisement and now is pondering the verdict.

IT is announced in foreign newspapers that the salary list of the Metropolitan Opera House will amount to \$2,000,000 next season. As only a trifle over \$1,000,000 is taken in at the box office during the opera period, it will be seen that our journalistic cousins across the seas are cheerfully predicting a \$1,000,000 loss for the Metropolitan, which is an impossibility, of course. However, Europe always had a way of being more reckless with American millions than Americans are themselves.

THE latest of silly summer stories in music comes from Vienna, where a Wagner theater is declared to be "a certainty, with Mahler at its head." The rumor evidently is designed to offend Weingartner and has no basis in fact, for Mahler often has declared that he would under no circumstances return permanently to Vienna. Besides, he now is identified

with the New York Philharmonic and the Metropolitan Opera, and, being popular and well paid here, he doubtless will be in no hurry to leave New York.

THE pleasant myth of grand opera in English for nations who speak English continues to excite a few earnest eyed persons and leads them to break forth from time to time in the public press, or even incites them actually into bringing about a few such performances. Sad to relate, though, the balance of the busy Anglo-Saxon race refuses to take up the question seriously, and shows its indifference by patronizing munificently those French and Italian opera enterprises which charge three times as much for seats as the companies that sing in English. Some day psychology may take up the issue and explain to a wondering world why these musical matters are thus. At the present time no valid reasons seem apparent.

"ALL's well that ends well." The Rubinstein Club election passed without the necessity for calling in police protection. How much better for womanhood and musical clubland if the combatants had agreed earlier to pursue the dignified course which they finally did and remain away from the meeting. Now the ladies who have severed their relations with the old club have announced that they would organize another singing club and call it "The Mozart." The Rubinstein Club will keep right on giving concerts and musicales annually at the Waldorf-Astoria, as heretofore. The Mozart, it is reported, will sing at the Plaza Hotel. In justice to all concerned it should be said that the trouble in the Rubinstein Club did not originate in the ranks of the choral members, but among those prominent in directing the social functions of the society. The choral members have all declared their allegiance to the Rubinstein, and so the club has not suffered by the few withdrawals.

ONE of the musical conventions of this week that is worthy of more than passing notice is the sixth biennial meeting of the National Federation of Musical Clubs, which is being held in Grand Rapids, Mich. Mere man has very little to do with this affair, which is organized by women for the advancement of music in this country. At this moment it is too early to venture an opinion about what has been accomplished, for, bless their sweet wills, the ladies have faithfully copied man's idea in holding a convention—that is, the biennial will continue for several days, and so the delegates are certain to see and hear all that's worth seeing and hearing. The activity of women in the musical world is in line with feminine progress everywhere. The sooner men make up their minds that in the near future nothing remains for them but to play "second fiddle" to the modern Eves, the better it will be for their soul development. Women whose names head the Social Register now are clamoring for the suffrage, and that means that before long men may escort their wives, sisters and other men's sisters to the polls. So long as the suffragist societies were made up of serious minded and intellectual women, the majority of the men legislators were politely indifferent, or they eluded altogether the delegations of women who wanted to vote, but it is different now, when women who have been trained to be charming and winsome instead of argumentative and dogmatic are "up in arms" demanding the suffrage. Lest some consistent musician may ask: "What has THE MUSICAL COURIER to do with this question?" we answer: "Everything, dear brother." If women get the suffrage—and it begins to look as if they would—women will demand admission into the ranks of orchestras and bands; they will want to be orchestral conductors, and they will have their compositions played if the skies fall. Sad times are ahead for the men.

REFLECTIONS

BY THE EDITOR.

PARIS, May 14, 1909.

THERE are a fixed number of sectional post offices open here on each Sunday, the others being closed to give the employes a rest. One may mail letters on Sunday at the closed post offices, dropping them into the slides on the street sides of the building, as letters are always posted here, there being no slides or boxes within the building, but it would seem safer, if one wishes his letters to be mailed on Sunday, to go to the post office branches advertised as open. Last Sunday I found that to mail my letters I had to go to the branch office at the Place Chopin, quite a distance. I crossed the Rue Piccini, entered the Rue Pergolese adjoining, walked down that street and passed to my right consecutively Rue Weber, Rue Berlioz and Rue Lalo. Finally, on reaching Place Chopin, I found it located on the corner of Rue Singer, a mere coincident having no bearing on what is meant to be shown here. On my return I observed the Rue Benjamin Godard, not far from Rue Spontini. This is all what they call the Bois section. Near the old Opera House building, the former Ventadour, we find Rue Méhul, Rue Cherubini, and then there are Rue Lulli, Rue Couperin, Rue Gluck, Rue Auber, Rue Meyerbeer, the latter streets near the Grand Opera, on one side of which is Rue Scribe and many other musical rues, such as Rue Albani, etc.

Ysaye.

There are some dates booked for Ysaye for his coming season in America; probably a dozen by this time. He had a proposition from a Continental agency for about seventy performances in Europe during the coming season, and he announced May 2 as the last day for a disposal of his American propositions, and as no satisfactory reply reached him, he is said to have closed with the Continental offer. This information comes from a number of sources near to the violinist.

Ysaye has never been thoroughly satisfied with America. Although no man ever worked harder for the success of an artist than the American Johnston did for the Belgian Ysaye, this work has never been thoroughly recognized, if at all. The reason why so many European artists are disgruntled with their American engagements is due to the large sums of money which Paderewski receives every time he tours the United States, and they all fail to recognize the one essential point with Paderewski, and that is, that he has been a popular artist with a virtually unlimited constituency; whereas the other artists appeal purely to the clientèle of classical music, its sponsors, its students, its professional circles and its cultured supporters. And these people may amount in the United States to about a million, whereas Paderewski draws from the populace, which, in the same cities, amounts to about ten million people.

Under these conditions, with this constant reversion to the Paderewski receipts, no manager in America can ever succeed in satisfying a European artist. And unless our European artists reach the conclusion that the Paderewski standard of artistic commercialism applies only to cases reaching the extent of the popular circumference and that they are limited to the smaller diameter of the artistic circumference, they had better give up all efforts to make an American career. There are some people, and many in America, who never care to listen to piano playing again after having heard Paderewski.

As Kreisler, however, will be heard in America this coming season, Ysaye could well be spared until the following season. Kreisler is now what the Germans call "colossal" and is going to be one of the greatest attractions for 1909 and 1910.

There are about fifteen joint Carreño-Ysaye recitals booked for the coming season in the United States, which were negotiated under the impression that Ysaye was to be with us, but these

can be adjusted, particularly as the management of both is in the same office.

Cincinnati Orchestra.*

A Mrs. Emery, of Cincinnati, has presented to that city an industrial school or institution of some kind, and among the buildings to be erected or now in course of erection there is to be a large concert hall with a seating capacity of 1,822, and in this hall the concerts of the proposed new Cincinnati Symphony Orchestra are to be given. The orchestral fund is now about \$40,000, and can at any moment be raised to the necessary \$50,000, the energy and enthusiasm being centered in an orchestral association committee, of which Mrs. Dr. Holmes, who is expected here in Paris shortly, is the head. A concert was given on Wednesday afternoon at the Theatre Sarah Bernhardt here, which may have a bearing on this Cincinnati Orchestra project, for its evident purpose was to exhibit the ability of a young musician as orchestral director. The concert was an expensive affair, for the Colonne Orchestra of seventy-five men, a very crude Russian tenor, Mme. Félicité Litvinne, Mme. Olga Samaroff, and the Theatre Sarah Bernhardt all had to be engaged, and the attendance and the advertising had to be paid, and the programs and the concert direction added to the expense, to see and hear Léopold Stokowski conduct the concert. As long as these concert questions are publicly discussed it can be safely stated that the expenses must have been 7,000 to 8,000 francs, and, the concert being given in Paris, no tickets were sold for money to any appreciable extent. There were about 400 people at the theater to whom the usual invitations had been extended. The concert was given under the concert direction of Gutmann (formerly of Vienna), and this is a new Paris concert bureau which has not yet developed its complete complement of available complimentary addresses to which to mail concert invitations. No doubt in another year the Gutmann direction will have a list sufficiently large to invite enough people to fill a theater like the Sarah Bernhardt. The program of this concert was as follows:

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THÉÂTRE SARAH-BERNHARDT
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CONCERT RUSSE

Avec le concours des artistes suivants:

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Serge ZAMKOW
Premier Ténor de l'Opéra de Monte-Carlo
L'ORCHESTRE COLONNE
(75 Exécutants) sous la direction de
Léopold STOKOWSKI

PROGRAMME

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| OPÉRA-THEATRE | Exécution Concertante | CHORUS | "Dumka" de l'opéra |
| Dans le drame | Dans l'Opéra | "Halka" | |
| Dans la légende | Cortège de Souda | Chant pour ténor | |
| L'Orchestre COLONNE | | Serge ZAMKOW | |
| 1. "La Princesse endormie" | | accompanied by Eugene de Paderewski | |
| 2. "Halka" | | | |
| 3. "Le Prince et la Princesse" | | | |
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For Americans it might be of interest to know that Olga Samaroff has broadened and developed since her last work in

*Through Mrs. Hickenloper, the mother of Madame Samaroff, our Paris office receives the collaboration that Mr. Stokowski has been chosen as conductor of the Cincinnati Orchestra. Some of the better class of Cincinnati orchestral musicians or organists should now come to Europe and see whether, after a European musical education, they can get positions as conductors of European symphony orchestras.

America, playing the concerto with dash and abandon and with absolute assurance and authority. In addition to these advantages in the performance of such a composition, she is endowed with that rare nervous faculty that extracts tone quality out of a piano. She sang on the piano better than some of the singers sang their songs, purely as a singing result. I learn that her whole season for America has already been booked.

Mr. Stokowski is mentioned as a possible conductor of the New Cincinnati Orchestra, and interest centers somewhat in that rumor. He was for three years organist of St. Bartholomew's Church, New York, and will this summer lead an orchestra at Bar Harbor, Me.

He is musically well equipped and he is a young man endowed with the vital element, and, having but one rehearsal and conducting a very undesirable program from which no judgment as to his abilities could be derived, it is impossible to decide how his capacities as a symphony conductor might in years to come or eventually be pronounced. If the Cincinnati Orchestral Association wishes to identify itself with the education of a conductor, or, let us say, with the evolution of a conductor, I think it would be more desirable, under the influence of such heroic sentiments, to take the bull by the horns at once by defying our national tradition and appointing to the place a young American instead of a young Russian. We have a dozen young men in the United States who could have conducted such a concert as that of last Wednesday, May 12, at least as satisfactorily as Mr. Stokowski did, which is, as I consider it, quite a compliment to Mr. Stokowski, for these Americans I refer to are musicians of a very fine type. Of course, being prophets in their land, there are no profits in their own land for them, and therefore a foreigner should be selected, as usual.

However, I would not consider any young conductor proper for the establishment of an orchestral situation in any city. Cincinnati is about to enter on a new phase of musical development, and that development will radiate from the New Symphony Orchestra. The men who are to constitute that musical body should have at their head a militant, disciplining, authoritative musical conductor, whose first duty must be to amalgamate and train these heterogeneous elements into a compact organized unit.

The first essential qualification of such a conductor must be authority, for the successful organization of a new orchestra is centered in the absolute respect of the members for the man who wields the baton over them.

The orchestral misfortunes in our city of New York make it apparent that the musicians playing in the orchestras have no professional respect for Walter Damrosch and for Safonoff, and hence the latter could not continue in New York and the former cannot prevent other conductors from entering the city and competing with him. A thoroughly capable or great orchestral conductor in New York, respected by the musicians for his ideals and his capacity, should be at the head of one great permanent orchestra that could represent in New York and outside of New York what the Boston Symphony Orchestra represents in Boston and outside of Boston. Such a conductor would quickly drill and train the musicians, for their respect for his abilities and knowledge would be equivalent to their submission to his orders.

Cincinnati will have to take its choice. It will either have an orchestra with an authoritative musical commander who will train it for some time to become an interpreter of the great classics that underlie the education of every community, or it will have an orchestra that will become the toy of the town, or an experimental essay or attempt to accomplish the impossible. If the latter is to be the decision, for heaven's sake let us have the additional

courage at least to put a young American at the head. That would be an incentive for all of us to look forward to the time when we can rely upon ourselves instead of making such errors as were made by the Philharmonic of New York when it went 5,000 miles to Russia for a conductor who came very near extinguishing its existence. The new Cincinnati Orchestra should not be played with, and that is sure to be the result if it is to be turned into a training school for young conductors.

But the interesting question is: "Who paid the bill for that concert on last Wednesday?" Maybe Mr. Thumen, of Cincinnati, who was present, could tell the Cincinnati papers who it was, or is it possible that the Cincinnati Orchestra, even before its birth, has already become the means of musical manipulation?

Operatic.

It was on Thursday night that Gatti-Casazza went to hear "La Habanera" at the Opera Comique here, after a day of conferences, during which the whole European field was scanned for the latest novelties and the best available figures. Everybody identified with opera in New York is here now, but not for any length of time. "La Habanera" and "L'Heure Espagnole" are to constitute a joint bill next season at the Metropolitan. Destinn is to sing in "Giocanda." Toscanini is to direct the German performances of "Lohengrin," "Meistersinger," and "Tristan and Isolde." The Mahler engagement at the Metropolitan has not yet been confirmed, and that conductor's radical changes in the personnel of the Philharmonic have not yet been concluded. This is giving home news at long distance.

Signor Busoni.

Signor Busoni's performances in London during the last week have called attention to his engagement by Manager Hanson for a series of many concerts and recitals in the United States during the coming season. The London Morning Post of May 7, in speaking about Busoni's second recital, tells us that he only put forward two works on that occasion, the first being the preludes of Chopin and the second being the first section, that which deals with Switzerland, of Liszt's "Années de Pèlerinage." The Post makes this comment:

In less capable hands such a program might easily fail of its effect, but Signor Busoni possesses special gifts as an exponent of Chopin; his readings were marked throughout by the entire insight which made monotony impossible, and a complete absence of the exaggeration and misdirected emotion into which many players allow themselves to be betrayed. The pianist was thoroughly successful in dealing with the more reflective numbers, in which he showed singular purity of tone and a restrained emotion which gave to the music its full effect, while his treatment of the accompanying figures—as, for instance, in the second prelude—gave them their full significance, without ever allowing them to become too prominent. His playing of the fourth prelude in E minor, the extreme simplicity of which only increases the difficulty of an adequate reading, was a model of what such playing should be; and in like manner the short prelude in A major, No. 7, was given with a simple directness that many pianists would be afraid to employ, though the resultant effect was thoroughly satisfactory. Signor Busoni's treatment of more forcible passages, such as the middle section of the favorite prelude in D flat, was full of emotional power and marked by a wonderful breadth of tone, which never degenerated into harshness. His playing of Chopin's work, as of the more difficult and extensive work of Liszt, was followed with the closest attention by a thoroughly appreciative audience.

If an endorsement were necessary for this significant statement we might as well read what the London Times says of the same recital:

At Signor Busoni's second recital in Bechstein Hall his program was even more interesting than usual, for he played not only the twenty-four pre-

ludes of Chopin, but the first book or "year" of Liszt's "Années de Pèlerinage." The mood of some of the more vigorous of the preludes suits him admirably, and here and there the pieces by Liszt were made to sound more interesting than they really are. This was notably the case in the well known "Eglogue," which made more success than "Au Lac de Wallenstadt" or "Au Bord d'une Source," which are equally well known to concertgoers. The player was enthusiastically received.

Busoni's art of piano playing may easily be called titanic, in that it has accomplished the highest form of the intellectually technical phase of the art, combined with the ideal conception of interpretation. He has exhausted the meanings of the masters and there is no such thing as a school left, Busoni having experienced all that there is in the realm of the scholastic, leaving it to its past. Today he stands forth as a marvelous artist to whose readings we must submit with the deference that is due to a master himself.

Mr. Hanson, who made such a pronounced success with Wüllner, must have some unusual plans ahead for this engagement of Busoni. There is no orchestra in the United States that can afford next season to lay out its schemes to its subscribers without embracing Busoni as one of the attractions.

We are going to have wonderful readings of Bach and Beethoven, as well as wonderful readings of Schumann, Chopin, Liszt, the old Italians, and anything else we may wish, and it will not only be piano playing, but it will be music also. I think it will be quite difficult for people who do not comprehend this differentiation to understand what I mean, but the utterance has been forced upon me by piano playing which I have heard here in Paris during the last weeks, which was not music.

Notes.

Mr. and Mrs. Andreas Dippel, with the other forces of the Metropolitan (who all will be in Vienna, by the time this reaches you), are here, together with Mr. William Guard, press representative of the Manhattan, and Mr. Whiting Allen, press representative of the Metropolitan; in fact, the executive departments of both New York opera houses seem to be syndicating here in Paris, and by the middle of next week Associated Pressgrams will appear in the leading papers of the United States giving out some interesting news as the result of the negotiations that have been going on this week. Hammerstein has closed all the engagements for his French troupe with the exception of the conductor; there are still some engagements to be arranged for his Italian troupe, and he still maintains the advantage of being his own stockholder, his own board of directors, his own chairman of the board of directors, his own executive committee, his own chairman ex-officio of the executive committee and his own manager appointed by his own executive committee endorsed by his own board of directors and ratified by his own stockholders. Against this centralizing system the division of offices and the sub-division of functions of the Metropolitan must necessarily suffer, and until some definite fixed head controls the Metropolitan, Hammerstein will naturally secure the benefits that flow from the present conditions surrounding the destinies of the old house. Every organization must have a responsible head with authority, for without authority there can be no responsibility. The time that is consumed in consultation before a decision is reached is sufficient to nullify subsequent action.

The French troupe for the New Theater has not yet been selected, a few members only having signed. There will be two performances a week at the New Theater and one opera comique performance every alternate Saturday night at the Metropolitan by the same company. No expense

is being spared by the Metropolitan and the New Theater to secure the best available forces.

Violin Prices.

There was a sale of a collection of stringed instruments in London last Wednesday at an auction house, and some of the more prominent makers showed signs of depression in the London market. The importance of this sale was centered upon a Stradivarius, with a label of 1688, one of the early products, owned by the late Sir William B. Avery, of Oakley Court, Windsor, where the writer saw the collection. The instrument is traced back to Visconte de Bisley, of Verviers, Belgium, whose family acquired the instrument about the year 1800, it having come from France to the house through some domestic fatalities during the French Revolution. It is one of those exceptional cases of a pedigree and the violin is in a fine state of preservation; the varnish is yellowish brown and the length of the body is fourteen inches. Felix Kooman paid what would be equivalent in American money to \$4,600 for this instrument. He also bought a Nicolas Amati for a little over \$600. Mr. Langley bought a Montagnana for \$800 from the same collection. On the same day Chanot bought a Sanctus Seraphin dated 1747 for about \$440 and a Testore of Milan (1742) for \$400. A viola by Gaspar de Salo, from old Gillot the penmaker's collection, was sold for less than \$400, while a cello by Rugerius, dated 1697, was sold for \$350.

BLUMENBERG.

MEASURED AND FOUND WANTING.

That our exposure of the deplorable conditions surrounding American composers (due to the nullification of the manufacturing clause of the law of 1891 and the attempt at the perpetuation of those conditions by the newly enacted Currier copyright law) has borne fruit now is clearly apparent in the action of the Minneapolis Convention of the American Federation of Musicians, in completely endorsing the position of THE MUSICAL COURIER upon all points.

In addition to a unanimously passed endorsement of our position on copyright, President Weber, in his address, announced his perfect agreement with Mr. Blumenberg's views on copyright, and expressed his dissatisfaction with the Currier copyright law, so mysteriously jammed through Congress.

Mr. Weber stated that: "In the course of two or three years the necessity of a copyright law which shall actually protect the American composer will have become so obvious that Congress would be forced to grant relief by enacting a law which would be adequate for the purpose for which it is intended."

Coming from such a representative body as the American Federation of Musicians, the significance of this endorsement must be clearly apparent to every one, and it is a sufficient answer to those of our correspondents who took the view that American composers were indifferent to their own interests.

The intelligence of American musicians is such that it was only necessary for this paper to make a proper appeal to that intelligence by laying the facts before them, in order to start a movement which, when it shall have gained its full momentum, will undoubtedly sweep the objectionable Currier copyright law and its foreign and domestic sponsors into well merited oblivion.

The time has not yet arrived when Americans will knowingly tolerate the great injustice which the Currier copyright law attempts to inflict upon

American composers in the interest of foreigners and their American agents.

Those responsible for the jug handled Currier copyright law made one huge mistake, and that was when they placed such a low estimate upon the intelligence of American composers by assuming that they would continue to be misled as to the real character of the new law.

So sure are these petty traitors that their loud talking and great efforts to convince the public that the Currier bill is a great and wise law have succeeded, that numbers of them now are engaged in a ludicrous attempt to claim the credit (?) for having brought the greatest influence to bear upon Congress for its enactment.

We have no hesitation in saying that when the real character of the Currier bill shall have been made known to the public as it now bids fair to be, no name will be held in greater execration than that of the person who succeeds in proving himself responsible for the enactment of a law inflicting such great damage upon American musical art and its attendant industries.

The Currier law still has more than a month to go before it becomes operative, and yet thus early it is measured and found wanting by the largest, most influential and most representative body of musicians in the world. Surely THE MUSICAL COURIER is justified in congratulating itself and its readers for having brought about such a magnificent result, particularly when the fact is taken into consideration that not a line has been printed in any other paper upon the subject. The result is, therefore, attributable solely to the influence of THE MUSICAL COURIER.

In all its long career as the authoritative organ of music, in which it has on many occasions rendered invaluable service to the cause, never has THE MUSICAL COURIER been able to do as much practical good to musicians as it has in this instance, for the removal of the fettering conditions which surround American musical art and which are crushing it out of existence is the most important question confronting the musical world today; it is really a question of life or death to American creative musical art.

Therefore we are proud of our achievement in being the only paper in these whole United States of America with the necessary courage, knowledge and intelligence to analyze and lay bare to its readers the actual cause of a disgraceful national condition, which, when fully exploited, will cause a righteous flush of anger to mantle the cheek of every American worthy of the name.

FESTIVAL DOINGS ABROAD.

Vienna—Haydn celebration and Music Congress, from May 25 to May 29.

Dortmund—Westphalian Music Festival, May 23 and 24.

Stuttgart—Meeting of the Allgemeiner Deutscher Musikverein, June 1 to June 7.

Berlin—Opera at Kroll's Theater. Manager, Hermann Gura. Sembrich, D'Andrade, Edyth Walker, etc., will appear as "guests." From June 1 to August 15.

Darmstadt—Chamber music festival, June 7, 8, 9. Amsterdam—Special "Götterdämmerung" performances by the Wagner Society, June 10 and 12.

Cologne—Opera festival. "Electra." "Meistersinger," etc. From June 10 to June 2.

Bayreuth—"Parsifal," "Lohengrin" and the "Ring." From July 22 to August 20.

Munich—Mozart-Wagner festival, from July 31 to September 13.

Munich—Brahms festival, September 15 to September 19.



AVE ATQUE VALE.

In the garden of death, where the singers whose names are deathless,

One with another make music unheard of men,
Where the dead sweet roses fade not of lips long breathless
And the kind eyes shine that shall weep not nor change again—

Who comes now, crowned with the blossom of snow white years?

What music is this that the world of the dead men hears?

Time takes them home that we loved, fair names and famous,

To the soft, long sleep, to the broad, sweet bosom of death,

But the flower of their souls he shall not take to shame us,
Nor the lips lack song forever that now lack breath;

For with us shall the music and the perfume that die not dwell,

Though the dead to our dead bid Welcome and we Farewell!

SWINBURNE.

It was bound to come. Giuseppe Frugatta, of Milan, has issued a book of ten "daily piano exercises," called "Il Pianista Moderno," and based on the whole tone scale of "the new harmonic system." Useful though these studies may some time become, not even the most rabid adherent of modernism in music is likely ever to call them beautiful.

Mention of the whole tone scale leads logically to what Henry T. Finck published recently about its chief exponent: "Debussy once wrote quaintly that Grieg's music gave him 'the charming and bizarre sensation of eating a pink bonbon stuffed with snow,' which is perhaps not quite so foolish as Hanslick's calling him 'a Mendelssohn sewed up in a sealskin'; for Grieg, except in his earliest period, has little in common with Mendelssohn." The report that Debussy has given up work for the present at his "Tristan" opera because he "lost sympathy" for the subject, brings this unbelieving gibe from the pen of the fearless Finck: "Can it be possible that while trying to begin composing his 'Tristan,' Debussy studied Wagner's work more carefully than he had done before, and thus 'lost sympathy' with his own colossal undertaking?"

Gabrilowitsch has ended his long tour in America—sixty-six appearances fell to his lot—and is spending a fortnight in town, preparatory to setting sail for Europe early in June. While journeying through the South not long ago, Gabrilowitsch visited Josef Hofmann, at Aiken, South Carolina, where the latter spent the winter with his wife and baby, ignoring the piano and putting in his time at the personal building of a six cylinder motor car, just finished. It is pronounced by Gabrilowitsch to be smooth running, odorless, and in every other respect also, a most well behaved and gentle mannered machine. Gabrilowitsch says that Hofmann intends to play again next season and the winter after that, but will then devote another year to rest, and possibly to the building of a second benzine barouche. In fact, it is Hofmann's plan always in future to follow two years of concert work with one of retirement and complete unfaithfulness to the piano. The number

of hand made automobiles Josef will own some day, at that rate, is appalling to contemplate.

Gabrilowitsch has no fads that take him very far away from the piano, unless they be the reading of the world's best literature, and an ardent ambition to become the baton commander of a symphony orchestra when he grows tired of the plaudits and the pelf which litter the path of a great piano virtuoso. A remarkably well balanced and steadily poised musician is this Gabrilowitsch, whose gradual rise here in popularity came about through the natural development of his fine gifts into art that is emotionally sincere and intellectually mature. No more satisfactory piano playing than that of Gabrilowitsch has been heard in this region for some seasons past.

Matrimonial Note: For the fortieth time Geraldine Farrar is not to marry Antonio Scotti.

Hans Huber, the Swiss composer, is in the field with six new octave studies, called "Toccata," "Valse Impromptu," "Romanze," "Intermezzo," "Nachtstück," "Valse Impromptu." Is there any pianist in the year 1909 who has no octave technic?

Hugo Heermann, leading professor of violin at the Chicago Musical College, had luncheon with Paderewski during that pianist's recent visit to the city by the lake. Heermann advised him to give each movement of his symphony a special title, so that the Chicago public might better understand the work. "Very well," answered Paderewski, "then I will change the slow movement from a 'Chanson d'amour' to a 'Chanson d'Armour.'"

A glance over the world's doings at any time never fails to reveal happenings that stimulate the risibles, but nothing more frankly funny has occurred for many decades than the spectacle of the young King of Portugal solemnly decorating his mother for heroism displayed during the murder of his father and brother.

It is related that a Philadelphia professor from the University of Oxford at a banquet one night drank several glasses of port. The professor did not know this wine's extraordinary strength, and in all innocence he took too much. When he rose to leave the table, his legs, to his dismay, tottered, and the room seemed to sway slightly. The horrified professor got to the parlor in safety. He sat down in the most distant corner. But soon his young hostess, leading a maid who carried her two beautiful twin babies, came to him for his approbation. The professor sat up very erect. He gazed at the twins glassily. Then he articulated carefully, in a hoarse, thick voice: "What a bonny little child!"—San Francisco Argonaut.

Some pianists are able to play Liszt's sixth rhapsody all day and it takes other pianists all day to play Liszt's sixth rhapsody.

Mme. A. Pupin has left two little booklets at this desk, which were read with much pleasure and profit. They are called "How to Play in Public Without Being Nervous" and "Pithy Paragraphs Pertaining to Piano Practise." The miniature volumes are filled with unusually practical advice, showing that Madame Pupin has traveled the difficult road of pedagogy with her eyes and her mind open.

The piano is playing a large role in theatrical performances these days, particularly in vaudeville. It is a pleasure to hear Willa Holt Wakefield manipulate her own accompaniments to her songs on a concert grand, and Merri Osborne (once a pupil of Joseffy) makes the instrument an integral part of the musical stories she talks. Stella Mayhew has her own accompanist, Billie Taylor, who writes much of the music she sings and adds immeasurably

to its catchiness by the manner in which he handles the piano support. Montgomery and Moore are a so called "comedy team" worth going miles to enjoy, but underneath the buffoonery which Montgomery perpetrates upon the patient keyboard there are apparent accurate technic, unshakable rhythm, and a correct and fully developed harmonic sense. The "Pianophiends" play ensemble music on many pianos and exhibit good taste and excellent training. In "The Red Moon," a comic opera written by two negroes, one of them plays Paderewski's "Minuet" and Sinding's "Frühlingsrauschen" in extremely musical fashion. "The Climax" is a drama in which a vocal teacher and his son, a composer, are prominent, and both of them make legitimate and interesting use of the piano on the stage. In "The Easiest Way" Chopin's E flat nocturne and Chaminade's "Pas des Amores" constitute the repertory of the heroine, but she does not play in view of the audience. After all, why should we not have the piano at the theater, when De Pachmann proves that it is possible to have theater at the piano?

Johanna Gadski, the best of all Wagnerian sopranos, was singing at one of the lesser German opera houses several years ago, and had just stepped into the wings after the final curtain fell, when a certain princeling of the local court approached her and expressed his approval of her performance, at the same time that he left no doubt of his admiration for her person.

"Grandiose, grandiose, I must say," gushed the royal one; "I should like the pleasure of your company at my palace for a soiree, quite an informal soiree, I may say—quite informal, tee hee!"

"I feel deeply honored," replied the prima donna, "and as a special mark of Your Highness' favor, I beg that you invite my husband also."

"Oh—ah—why—of course, of course," stammered the patron of art, his voice falling a tone or so lower with each word. "Your husband, of course. Er—ah—does he sing, too?"

"No—he shoots," was Gadski's imperturbable rejoinder, as she looked His Highness straight in the monocle.

The sally was enjoyed best by the lady's fellow artists, who knew that Lieutenant Tauscher, her husband, is an expert on guns and ammunition, and acts as the American agent of the largest German manufacturers of armament for national defense.

"Emile Le Clair, of No. 2351 Eighth avenue, staggered into the Harlem Café last night. He was intoxicated, and seated himself noisily at a table. The orchestra played 'The Heart Bowed Down.' Suddenly Le Clair began to weep, drew a revolver from his pocket, and shot himself in the right temple. He died later at the Harlem Hospital."—New York American.

Numerous queries have been received at THE MUSICAL COURIER offices, asking the meaning of the illustration which last week headed the "Reflections" department of the editor-in-chief. The picture has nothing to do with Roosevelt's hunting trip in Africa, as some of our facetious correspondents suggested, but portrays the famous episode in the life of a certain mythological gentleman, when he smote so sweetly upon the lyre that all the animals in creation came down to the water's edge to hear him smite. It will do some of the gratuitous commentators good to look up the name and story of the lyrical artist—the first one, evidently, who performed for nothing in public.

LEONARD LIEBLING.

THE Cologne Male Choral Society won the Emperor's prize at the recent competition in Frankfurt. The Bonn Liedertafel was a good second, and the Berlin School Teachers' Society (former holders of the imperial trophy) dropped into third place. After the competition His Majesty delivered a speech,

scoring modern composers for introducing abstruse harmonies and complex passages into the good old German folk tunes. In conclusion, the Hohenzollern said: "No more Mendelssohns are being born." It is an observation of profound depth and insight, as coming from a king.

A Musical Group at Sea.

The accompanying cut is a snapshot of (from left to right) Richard Hageman, assistant conductor of the Metropolitan Opera House; Mrs. F. W. Haensel, Fitzhugh W. Haensel, of Haensel & Jones, and Mrs. Richard Hageman, otherwise Rosina van Dyk, of the Metropolitan Opera. The party left New York recently for Europe on the steamship Prinz Friedrich Wilhelm, and to judge by their looks, the travelers were not suffering either from discon-



tentment or mal de mer when the present picture was posed. The end of the summer will see the Haensels and the Hagemans in New York once more.

MUSICAL STOCKHOLM.

STOCKHOLM, May 11, 1909.

A new "guest" appeared at the Royal Opera Thursday evening as Rodolpho in "La Boheme." His name was Ellison van Hoose, a native of Tennessee, America. Coming from Germany to our cold country (where at present we still have much snow), Mr. van Hoose became at first a little indisposed. The first appearance therefore was postponed two days, when the artist had recovered. He sang his part excellently, and met with a cordial reception. The next role for Mr. van Hoose was Rhadames in "Aida." He met there with even more success than on the first evening.

In this connection, I cannot help mentioning that Mr. van Hoose was not properly treated at his first appearance before a Swedish public. The rehearsal which he received was very incomplete; of the other artists only Mimi and Marcel (Mr. and Mrs. Oscar) were present; during the rehearsal only a piano was used; the orchestra was not present either for "Boheme" or "Aida." If an artist is to have a rehearsal all the other singers of the opera's cast ought to be present. It is not very polite to ignore a foreign singer in that manner. Incomplete rehearsals are just so good as no rehearsals at all.

On May 6, the King gave a musical entertainment at his palace. Altogether 230 persons were present. The "White Sea" (a great hall at the palace) was arranged as a salon; on the walls hung the coronation tapestries of Queen Christine, who died in 1689.

L. UPLING.

Ernest van Dyk intends to give an annual series (in German) of Mozart and Wagner performances at the Flemish Opera in Antwerp.

The tenth Bavarian Sängerefest will take place at Regensburg from July 17 to July 19. Two thousand singers will take part.

Humperdinck's "Hänsel und Gretel" was sung in Tunis, recently, by a French opera company.

BIENNIAL MEETING OF THE NATIONAL FEDERATION OF MUSICAL CLUBS.

DELEGATES FROM ALL SECTIONS OF THE COUNTRY ASSEMBLED AT GRAND RAPIDS, MICH.—INTERESTING PAPERS PROMISED AND ALL ANXIOUS ABOUT THE AMERICAN COMPOSERS' CONTEST.

GRAND RAPIDS, Mich., May 22, 1909.

Who have won the great prizes?

That is the question of the hour, and all others sink into insignificance beside it. The matter of who will be the next president, where the next convention will be held, what will be the chief topic of interest at future meetings—matters, usually, of the greatest concern and always live topics of conversation—are lying in innocuous desuetude, have not been mentioned and probably have not been given even a passing thought.

But the composers who are to achieve international fame at a bound—they are being guessed at, talked about and considered until you might imagine that everything was known about them. But, as a matter of fact, absolutely nothing is known excepting by the committee charged with

poser. You know he doesn't write at all like an American, and he lives——"

"Yes, but he came from Milwaukee, didn't he?"



MRS. CHARLES B. KELSEY,
President, National Federation of Musical Clubs.

And so the guesses and conjectures continued until someone present, who happened to be in the know, said that he was an entirely unknown man, and that his name would startle the country, etc.

Then curiosity reached the fever stage, and they decided that it would be just impossible to wait until the compositions were performed to announce the winners, and that to relieve the tension the announcement would be made at



MRS. JOHN OLIVER,
National press secretary.

the meeting Tuesday morning. That being decided the board again took up the consideration of biennial business.

The chief topic of biennial business was the pronunciation of the word biennial. Nearly everyone present said "by-en-nial," but some unfortunate called it "be-en-nial" and so they gave experiences on the pronunciation. Some had heard it pronounced "by-e-neal," others "bee-e-neal," and various ways unheard and unthought of by most people—which shows what a flexible medium is the English language.

Having settled the matter of composers, pronunciation, etc., the regular business of the meeting was taken up. There was an attempt to bring in the subject of coiffeurs,

one-piece gowns, flower garden chapeaux, and other things of that kind, but they did not get much encouragement, so the women listened amiably and grew real enthusiastic over reports of finance, new members, old business, programs and the like.

Probably the most interesting report was that of the librarian, who said that her department had grown from nineteen to sixty-nine clubs in the last two years. This is the program exchange. Each club joining this section sends fifty programs of each concert to the librarian, who makes the programs into a book once a month and sends a book of different programs to each member of the section.

Mrs. John Oliver, national press secretary of the Federation, received quite an ovation while making her report, in which she reviewed the past six months' work. Every month she prepared press matter (no duplicates) for



MRS. HOMER C. BINGHAM,
President of the St. Cecilia Society of Grand Rapids, Mich.

twenty-four publications throughout the country; frequently she has prepared letters (no duplicates) for many weekly publications, and that she has been able to do all this without omissions of occurrences of importance shows that her office has been efficiently conducted. Few secretaries trained in their positions by long experience have a record of efficiency as good. But she has not been able to do it, except through great labor. Often she has toiled into the small hours of the morning to complete her work.

The National Federation now has nearly 200 members in all parts of the country. Nearly every State is represented, and some States with several clubs. The latest club to join is the Fortnightly Musicale, of Cleveland, with 800 members. This club joined by telegraph, the telegram being received not five minutes before the close of business for the day. Two years ago this club withdrew from the Federation, also by telegraph, and now comes back the same way.

The meetings here are to be held at the St. Cecilia Club house, a building that is said to be the only one in the world owned and operated by a woman's musical club exclusively for musical purposes. The St. Cecilia Society of this city was organized in 1883, and has been one of the most active musical organizations in the United States during the twenty-six years of its life. It gained recognition for splendid work at the Chicago World's Fair in 1893, and that same fall the cornerstone of the building which they now occupy was laid. It is a two story brick structure, right in the heart of town, and containing a splendid recital hall seating 700 people, a ballroom, library, rest room, parlors, etc. It is, in fact, complete in every partic-



MRS. C. L. STEELE,
Southern vice-president, Muskogee, Okla.

the work of selecting the prize winners. But here is the gossip:

It is rumored that the winner of the prize for the best orchestral composition is a man and that he is now abroad. It is rumored that he is also the winner of the piano prize. It is rumored that he will be here to hear both works. It is rumored that the prize piano composition is a great piece of work. It is rumored that the vocal work is a scene and aria. It is rumored that the composer of it will carry off about five hundred large, round simoleons and make exceeding merry with the same. It is rumored——

But there are other things to think and talk about besides rumors. Also the names of the prize winners will probably be published in this issue of THE MUSICAL COURIER, so the rumor factory need not work overtime on our account. Still, at the meeting of the national board of the Federation today the rumors seem to have been the chief topic of conversation. There were twelve women there and they were all bursting with curiosity to know who could be the winners. There was a sort of "Well, if you know, I think I ought to know, too," air in the discussion, and when the rumor started that one of the composers was returning from Europe expressly to hear his work, the women got busy figuring up the number of Americans now over in Europe.

"Let's see, there's Stillman-Kelley, and Converse, and Schelling, and Kaun, and——"

"But you wouldn't count Kaun as an American com-

ular. Mrs. Homer C. Brigham is the present president of the society. She was elected to the position while in Europe, and only last week returned from a winter spent in Algiers. A very charming woman, the society owes much of its success to her.

The president of the local biennial board is Mrs. Irving W. Barnhart, and she, with her committees and officers, has charge of the local entertainment of guests and delegates next week.

The president of the National Federation is Mrs. Charles B. Kelsey, of this city, and she, with her officers, has charge of the convention. There are, at the present time, only twelve members of the National Federation in the city. They are members of the National board, and came to attend the meetings which were held today. This meeting was for hearing reports of the last six months' work and closing up all the business since the last convention two years ago. Other delegates will begin to arrive Monday morning, and by Tuesday it is expected that from 100 to 150 delegates will be present.

OSCAR HATCH HAWLEY.

List of Delegates.

GRAND RAPIDS, Mich., May 23, 1909.

The delegates who have arrived to date are as follows: Sophie Beebe, Harrodsburg, Ky.; Bertie Braden, Danville, Ill.; Mrs. Frank Blount, Wabash, Ind.; Mrs. Samuel S. Burgin, Philadelphia, Pa.; Mrs. M. H. Blatchford, Chicago; Mrs. E. H. Brush, Chicago; Mrs. Babcock, Ann Arbor, Mich.; Mrs. Charles M. Clark, Pittsburgh, Pa.; Mrs. W. S. Corn, Cameron, Mo.; Miss Coester, Coffeyville, Kan.; Miss Concanon, Coffeyville, Kan.; Mrs. Theodore Coles, Oneida, N. Y.; Mrs. Frank E. Cooke, Fredonia, N. Y.; Mrs. D. H. Campbell, Kansas City, Mo.; Leila Carey, Nowata, Okla.; May Duelling, Chicago; Clara Dyar, Detroit; Leila Elliott, Coffeyville, Kan.; Ella Erdman, Cleveland, Ohio; Anna Edgar, Massillon, Ohio; Mrs. H. H. Foster, Little Rock, Ark.; Mrs. Charles H. Flaig, Philadelphia; Mrs. E. A. Fürst, Chicago; Mrs. G. J. Frankel, St. Louis, Mo.; Mrs. John Freeman, Bedford, Ohio; Edith Forbes, Kalamazoo, Mich.; Mrs. Adolf Frey, Syracuse, N. Y.; Mrs. W. J. Gilligan, Memphis, Tenn.; Mrs. Clifton Gray, Little Rock, Ark.; Mrs. Gardener, Wabash, Ind.; Mrs. S. S. Gardener, Cleveland, Ohio; Miss Guthrie, Cleveland, Ohio; Mrs. H. A. Goodrich, Fennville, Mich.; Mrs. Louis J. Herzog, Lincoln, Neb.; Mrs. Charles W. Hawkes, Warren, Pa.; Mrs. Jesse F. Hannah, Belvidere, Ill.; Mrs. W. A. Hinckle, Peoria, Ill.; Grace V. Hiltz, Oneida, N. Y.; Lulu Hayley, Jackson, Tenn.; Elizabeth Hayhurst, Waterloo, Wis.; Gertrude Horn, Valparaiso, Ind.; Mrs. Earl H. Hill, Jamstown, N. Y.; Mrs. George Harvey, Chicago; Mrs. Jason Hammond, Lansing, Mich.; Mrs. Carl Johnson, Waupun, Wis.; Mrs. S. H. Jones, Toledo, Ohio; Mrs. C. D. Joslyn, Deer Lodge, Mont.; Mrs. M. C. Kellogg, Richmond, Ky.; Mrs. W. A. Knowlton, Cleveland, Ohio; Miss Herman Lewis, Coffeyville, Kan.; Mrs. W. M. Lindsay, Warren, Pa.; Charlotte Landers, Fredonia, N. Y.; Mrs. Ottmaw Moll, St. Louis, Mo.; Mrs. J. S. Morris, Waupun, Wis.; Jennie Martin, Vermontville, Mich.; Mrs. B. L. Middleton, Richmond, Ky.; Mrs. H. H. McClintock, Bartlesville, Okla.; Victoria McLaughlin, Kalamazoo, Mich.; Mrs. John Oliver, Memphis, Tenn.; Alice Predmore, Vermontville, Mich.; Eva Belle Pullman, Fennville, Mich.; Mrs. Charles A. Potter, Oneida, N. Y.; Mrs. Lafayette Page, Indianapolis, Ind.; Mrs. T. W. Pickles, Richmond, Ky.; Mrs. A. M. Robertson, Indianapolis, Ind.; Edith O. Reeves, St. Louis, Mo.; Mrs. O. L. Ridgely, Danville, Ill.; Mrs. Emil W. Ritter, Chicago; Mrs. Charles E. Reed, Winchester, Ind.; Mary Louise Roberts, Jackson, Tenn.; Mrs. A. C. Scott, Waupun, Wis.; Elizabeth Swan, Little Rock, Ark.; Mrs. Otto

Sand, Toledo, Ohio; Miss Simmonds, Duluth, Minn.; Mrs. Charles Shriver, Massillon, Ohio; Henriette Speke-Seeley, New York City; Mrs. F. A. Seever, Waterloo, Wis.; Ida Schultdt, Valparaiso, Ind.; Nettie Talbott, Warren, Pa.; Mrs. Merrill Thurston, St. Paul, Minn.; Washatelle Turner, Springfield, Mo.; Vera Verharg, Indianapolis, Ind.; Mrs. W. H. Van Atta, Lansing, Mich.; Mrs. Jason Walker, Memphis, Tenn.; Mrs. John B. Wright, Lincoln, Neb.; Mrs. T. M. Welch, Waupun, Wis.; Mrs. F. S. Wardwell, Stamford, Conn.; Louise Corlis Weedon, Syracuse, N. Y.; Mrs. J. P. Walker, Freehold, N. J.; Mrs. F. George Yates, Warren, Pa.; Mrs. W. E. Ziegler, Coffeyville, Kan.

A Brilliant Affair.

[By Wire.]

GRAND RAPIDS, Mich., May 25, 1909.

The formal opening at reception at the St. Cecilia Club house last night was a splendid affair. After an invocation by the Very Rev. R. H. Peters, of St. Mark's Pro-Cathedral (Episcopal) addresses were made by Heber A. Knott, president of the Board of Trade; Mrs. Edwin F. Uhl, first president of the National Federation of Music Clubs; Mrs. Homer C. Brigham, president St. Cecilia Society; Mrs. Irving W. Barnhart, president local biennial board, and Mrs. Charles B. Kelsey, president of the Federation. Those in the receiving line at the reception were: Mrs. Kelsey, Mrs. Campbell, Mrs. J. C. Walker, Memphis; Mrs. Adolf Frye, Syracuse; Mrs. George Frankel, St. Louis; Mrs. John Oliver, Memphis; Mrs. J. P. Walker, Freehold, N. J.; Mrs. A. M. Robertson, Indianapolis; Mrs. J. W. Winger, Lincoln; Mrs. Parker Robinson, Cedar Rapids; Mrs. William F. McKnight, Grand Rapids; Mrs. C. L. Steele, Muskogee; Mrs. F. S. Wardwell, Stamford; Mrs. W. E. Whittier, Mrs. H. I. Houseman, Mrs. C. O. Smedley, Mrs. E. C. Goodrich, Mrs. W. J. Miller, Mrs. C. S. Hazeltine, Mrs. C. H. Hollister, Mrs. J. P. Brayton, Mrs. H. C. Brigham, Mrs. W. H. Loomis, Mrs. L. W. Bannister, Mrs. D. W. Giddins, Mrs. R. E. White, and Mrs. Worth. It is reported that all the officers will be re-elected. The place of next meeting had not been discussed.

HAWLEY.

The musical destinies of the twin cities, Barmen-Elberfeld, rest in the hands of three oratorio societies, the Barmen Volks Chorus, the Barmen Concert Society, the Elberfeld Musical Association. The Volks Chorus, led by K. Hopfe, gave concerts tracing the development of vocal and instrumental music from Handel to Strauss, including "Saul and David," "Belsazar," "Graner Mass," by Liszt; the Strauss tone poems, etc. The Barmen Concert Society presented chiefly works new to the local public, like Cornelius' "Gunlöd," Klose's "Messe," Arnold Mendelssohn's "Leiden des Herrn," Handel's "Acis and Galatea," cantatas by Bach, and compositions by Reger, Bruckner and Weetz. The Elberfeld Musical Association performed Schillings' "Moloch" and Bach's B minor mass.

"Madame Butterfly" made a hit at the Halle Opera. Other recent operatic successes there were "The Huguenots," "Oberon," "Armide," "Tiefland," "Tristan and Isolde."

At a sale in London a sketch in black and white of Grisi was found, which was made and dedicated to her by Queen Victoria when a princess at the age of sixteen.

Strauss' "Heldenleben" had a tremendous success in Brunn.

Lilla Ormond Off for Europe.

The accompanying snapshot of Lilla Ormond, the contralto, was taken just as she got aboard her steamer last Saturday for her run over to London during the season. Miss Ormond is booked for a song recital at Bechstein Hall, London, the last of this month, then later will sing in some drawing rooms. Her European manager has already made numerous engagements on the other side of the



LILLA ORMOND EN ROUTE TO EUROPE.

Atlantic for this artist, for everywhere her praises are sung as a "coming singer." In fact Miss Ormond has already "arrived," although a very young singer.

Severn Musicales for the Orange Woman's Club.

Edmund Severn, the composer, violinist and lecturer, assisted by his accomplished helpmate at the piano and several pupils, gave a musicale at the Orange (N. J.) Woman's Club May 11. The program included a sonata for piano and violin, violin solos, piano solos and songs, all compositions of Mr. Severn. The following extract is from the Newark Evening News of May 12:

An interesting meeting was held yesterday afternoon at the Woman's Club of Orange under the auspices of the music department, Miss Edward F. Eberstadt chairman. The program, which consisted of compositions by Edmund Severn, the well-known American composer, was rendered by the composer on the violin, assisted by Mrs. Severn, Atala Valliere, soprano of the Metropolitan Opera House, and Louise Biggers, contralto. Preceding the program Mr. Severn gave a talk about the difficulties American composers have to contend with before their compositions are recognized and accepted in this country, and expressed his appreciation for the interest and help which the Woman's Club affords whenever an opportunity presents itself. Mr. Severn's compositions showed refined musical taste. The themes are individual, and with their climaxes full of rich melody and harmony, touch the hearts of the hearers. Mrs. Severn is an accomplished pianist and held her audience throughout by her brilliant technique, her beautiful playing and her fine interpretation. Miss Valliere and Miss Biggers did full justice in the rendition of their songs.

Detroit Contralto Sings in New York.

Adelaide Perry Palmer, of Detroit, substituted for Adele Laeis Baldwin last Sunday in the Marble Collegiate Church at Twenty-ninth street and Fifth avenue. Her beautiful voice was heard to good advantage, and in the quartet blended well with Mrs. Hardy, Dr. Dufft and Mr. Campbell.

There was a largely attended charity concert on May 13 at Stafford House, London, in aid of blind, lame and crippled children, who are not admitted in certain special schools, and another charity concert nearby at Bridgewater House in aid of the Church of England Homes for Waifs and Strays. Some of the leading society people attended, such as Princess Alexander of Teck, Lady Alington, Lady Ellesmere, Mrs. Harry Higgins, Mrs. Ronalds, the Duchess of Marlborough and Mrs. Belmont, and hundreds more, and all the musical artists sang and played for nothing. None of these listeners, many of them in the higher social ranks, ever attend the concerts for money when the singers and players give them for their own artistic and earthly advancement. And why should any of these ladies and gentlemen pay to hear musical artists when they can hear them and get their names into the papers besides under a charity appeal?

Berlioz's "Harold" symphony had not been heard in Hannover for twenty-five years, until last winter.



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New York Tribune: Georg Krüger's playing disclosed a well equipped virtuoso, technically and intellectually, a pianist of sound knowledge, of correct feeling and ripe experience.

New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technique is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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SOMETHING ABOUT OVIDE MUSIN.

There is today no name better known in the violin world than that of Ovide Musin, who, by virtue of his long career as a performer, pedagogue, traveler, lecturer, and savant, has achieved a unique place in the esteem and affection of the fiddling fraternities all over the civilized globe.

Of late years, Musin's special claim to distinction has rested on his connection with the Liège Conservatoire, in Belgium, his instruction of large private classes in America, and his activity as a lecturer on the history of violin and violin playing. Of course, the virtuoso career has not by any means lost all its attraction for Musin, and his concert appearances have been and still are very many, but naturally enough, as his pupils encroach more and more upon his time, his concert travels of necessity must diminish in distance and frequency.

A man of charming address, linguistic versatility and wide learning and experience, Musin is not a hard subject

to the running of our national conservatories. The one and only requisite a prospective pupil must have is talent, talent, talent. If he or she does not possess that God given quality, then no amount of money or "influence" would avail to gain the coveted admission to our much sought classes—no, not even if the candidate were of the Astorbilt or Rockemorgan family, and had a bank account of billions of dollars. Such a national institution as those of which Belgium possesses four, is what you Americans need—a school where musical art could flourish disassociated from dollars, and personal aggrandizement.

"What other advantages does the Belgian system possess?"

"The question of talent having been determined by a rigid examination, the pupil is made to keep up consistently with his studies, and if the progress is not satisfactory at all times, he or she is dropped from the classes. The Government has that privilege, for instruction is entirely free to the students. All they have to possess is—talent! The class instruction is another valuable feature, for the spirit of emulation often stimulates pupils into doing work which they would not do for their teachers or even for themselves, but will accomplish cheerfully in order to remain abreast, or forge ahead, of their class, or of some one particular student rival. Our Belgian examinations for prizes are of the utmost significance, for a jury of five professors determines the winners, and the teacher of the contestant is not allowed to serve as one of the judges! In America, at competitions of that kind, the owner of the conservatory, the candidate's teacher, etc., all are allowed to have a voice in the awarding of the prize. The Belgian professors, however, have other dignities that here are unknown. They are Government officials and receive liberal salaries, as well as the same consideration, privileges, appointments, and standing, as professors at the Royal University. On this side of the

is different. See my two hands. The right is slender, flexible, light; the left is massive, with every muscle and every finger developed to its utmost."

"You must have had many amusing experiences on your travels."

"Yes, they ranged from the comic to the almost tragic. Once, when playing in Brooklyn, I became a Baptist against my will. On the pulpit platform of the Baptist Temple I stepped backward through a curtain and fell into the baptismal tank. Dry clothes could not be obtained on the instant, and so I had to play my first number in trousers that were dripping wet to the knees. In Japan, the Emperor sent his carriage for me when I played at his palace in Tokio. On the way to the royal domicile, the populace prostrated itself as I passed them. I felt hugely flattered, until I discovered later that they were thus honoring the sacred conveyance I rode in, and not me! In the Western part of America a cowboy said to me after my concert: 'I noticed that you played all your pieces without the music. Tell me now, honestly, can you also play them with the music?'"

"You said something about having a certain mission in America—"

"My mission is a voluntary one, and I have already out-



OVIDE MUSIN'S WAY OF HOLDING THE BOW (1).

to interview, and he gave THE MUSICAL COURIER representative many interesting facts recently when a sketch of his personality, plans and purposes was desired for this paper. Lest the foregoing paragraph be misunderstood, however, the reader should be informed—as the rest of this article will prove—that Musin spoke of the things he is interested in, and of the things he intends to do, but he said not one word about Musin himself and about the long list of triumphs won everywhere by that distinguished violinist.

"Although I reside in New York just now," said Musin, "I still am a professor at the Royal Conservatory in Liège, Brussels, and am away on a sort of roving commission, or furlough, which may extend almost indefinitely, according to certain results which I am working to achieve. It is my aim to spread in America a wide and thorough knowledge of the wonderful work being done in the Belgian conservatories, and of the manner in which it is accomplished."

"You speak of conservatories—are there many in Belgium?"

"There are four of worldwide importance; those in Brussels, Liège, Ghent and Antwerp. They were founded by the first King of Belgium (who at that time was also King of Holland), and the Government ever since has supported these institutions in the most liberal manner, never allowing their standing or efficiency to decrease, and always maintaining a faculty of the best available professors in every branch related to the musical art. The many great artists graduated from the Belgian music schools are the best proof of their inestimable value."

"To what do you attribute the great superiority of the Belgian conservatories over American institutions of the same kind?"

"There are no schools here of the same kind, therefore comparisons cannot be made. Here all music schools are owned privately and controlled by individuals; in Belgium the Government is the proprietor, and bears the expense solely and purely for the furtherance of art. In America, music schools are run for profit. Commercialism, 'pull,' and personal politics play as important a part in American conservatories as the music itself. The chief aim is to get as many pupils as possible, irrespective of their ability, and to make as much money as possible. In my native country money plays no role in connection with



AS FREQUENTLY HELD BY OTHERS.

ocean, anybody is a 'music professor' who chooses to call himself so."

"Have they a Prix de Rome at Liège, as in Paris?"

"Indeed they have, and I am astonished to find how little is known about it here. The prize is given annually by the Belgian Government, and amounts to 4,000 francs per year for three years. The winner may spend this time and money wherever he pleases. The three most recent recipients of the prize were Albert Jongen, Jacques Du Puis and Charles Radoux, the last named being the son of the director at the Royal Conservatoire of Liège. All three of the young men are natives of the Province of Liège, and belong to the Walloon race, which is much more musical than the Flemish population."

"Are violinists made to study piano, too, at the Belgian schools?"

"They are made to be good musicians. First of all, a pupil must pass an examination in solfège before being allowed to take part in the examination for any other branch of music study. Violinists should know something of the piano, but they should not try to develop to a finished extent the technique of the piano while they are developing the technique of the violin. The former instrument requires the equal development of both hands; the violin



OVIDE MUSIN'S WAY OF HOLDING THE BOW (2).

lined it to you. I would like to see America, which I love dearly, establish a large national institute on the basis I have described. Personally, I have had applications from over fifty pupils who had much talent, but no money. This country is full of talent, and it should be fostered and made to flower."

"Do you believe that an American institution, based on the Liège model, could be organized here?"

"Most assuredly it could, and I am not alone in my belief. Several wealthy American amateurs have spoken to me about heading such a school here, to be established with their backing, and some of the best pedagogues in this country have expressed their willingness to join the faculty in the event that such a plan would ever materialize. There would be no lack of talented pupils, I assure you."

"What are your own plans for next season?"

"I shall teach in my studio at 7 East Forty-fifth street, and I shall give a series of recitals and lectures in New York, Boston and Philadelphia, in October and November next."

Musin's recitals should be a splendid opportunity for teachers and students to study violin art of the highest Belgian type, for he now is in his prime as a virtuoso and everywhere wins golden critical opinions for his all encompassing technique, his broad and pure style, and the same irresistible magnetism with the public which always has been a marked characteristic of his concert performances. His recitals, consisting of the most representative works in the literature of the violin, will be veritable lessons in tone, style, interpretation, and technique.

It is a matter for rejoicing to American connoisseurs of rare violin art, that Musin has made his domicile in this country, where his example and influence ought to produce precious results, particularly among those aspiring to future greatness on the fiddle. Musin is indeed a proud acquisition to American art life.

Mengelberg, the Amsterdam and Frankfurt symphony conductor (he conducts in both cities, as Nikisch does in Leipzig and Berlin), has been giving several successful orchestral concerts in Rome.

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TO BE CONDUCTED JOINTLY BY MADAME VALDA AND MADAME LAMPERTI, WIDOW OF THE LATE FRANCESCO LAMPERTI.

What promises to be a rare opportunity for singers and vocal students is the Lamperti School of Singing to be established in Paris this coming autumn by Madame Giulia Valda, long a favorite pupil of the late Francesco Lamperti, and Madame Lamperti, widow of the great Lamperti. As readers of THE MUSICAL COURIER may recall, Madame Lamperti, whose home is now in Paris, visited her friend Madame Valda in New York during the past winter for the purpose of discussing plans about the institution these two gifted women are to conduct jointly.

Madame Valda was for ten years a pupil of Lamperti in Italy. She was more than a pupil, for he became the intimate friend of the household, loved and esteemed by both Lamperti and his beautiful young wife. Madame Valda pronounces the late maestro as one of the greatest teachers of singing since the time of Porpora. She regards him as the last great exponent of the old Italian method, and the number of his pupils who have become celebrated are sufficient to support all claims made for this remarkable man. Among his pupils whose names may be recorded at random are Albani, Sembrich, Valeria, Galassi, Errani, Cappiani, Campanini, Jeanne Sophie Lowe, the sisters Cruvelli, Hayes, Artôt, Tiberini, La Grange, La Borde, Stoltz, Aldighieri, Shakespeare, Della Valle, David Bispham, Van Zandt, Isidore de Lara and Madame Giulia Valda, and many others.

As to Madame Valda herself, the Old World even better than her own country knows of her great triumphs. She has sung in all parts of the world with glorious success. Her repertory includes over eighty operas, and in a number of these she has sung all the leading prima donna roles. For instance, in Mozart's "Don Giovanni" she has at different times in her career appeared as Donna Anna, Donna Elvira and Zerlina. Possessing that most useful of all voices, a dramatic soprano, it was possible for her to fill almost any woman's part when requested. More than that, Madame Valda has created roles in thirteen operas which are not in her regular repertory. Many of her permanent roles she has sung in four languages—Italian, German, French and English. Perhaps, to give more details about Madame Valda's appearances might

with the Abbey-Grau-Patti Company in 1890. That season Madame Valda sang at the opening of the Auditorium in Chicago with Tamagno. Her appearances in concert in the land of her birth include three engagements at the



COMM. CAV. FRANCESCO LAMPERTI.

Worcester, Mass., festivals, and at the Cincinnati festivals. Her concert engagements abroad brought her close to royalty. She sang at the State concerts in England before the late Queen Victoria and members of the royal family of Britain; before the Emperor of Germany and at private concerts of the Grand Duke of Baden. She has testimonials and gifts from several crowned heads. She made several tours of Great Britain and Ireland.

When Paderewski made his first tour in England, Madame Valda was the singer of his company. She also made a tour of that country with the late Pablo Sarasate, the Spanish violinist. One of the most memorable hours in her career was when she was selected to sing a big Mozart aria at a festival in London directed by Sir William Cuzons, then director of music in the late Queen's household. Among those who came forward to congratulate Madame Valda was an old man of distinguished presence.

"Madame," he said, "permit me to congratulate you upon your magnificent interpretation. I never heard that aria sung as you sang it since the day of the great Swedish singer, my wife." And tears came into the eyes of the old man as he spoke. Madame Valda was not acquainted with the gallant veteran, but soon after Mr. Cuzons informed her that it was Otto Goldschmidt, the husband of the late Jenny Lind.

Naturally, when it was announced some years ago that Giulia Valda was coming to New York to teach singing, she was at once besieged with eager applicants ready to take up their studies with her. Like all successful teachers, Madame Valda desires above all things that her advanced pupils shall have the best opportunities to be heard, and because several of these are ready to make their debuts abroad, and again because she has been urged by Madame Lamperti and others, and of her long residence abroad, Madame Valda has decided to go back to Europe and carry on her work in a bigger field.

Now something about the exceptional qualifications of the beautiful Madame Lamperti, who before her marriage to the great maestro was Edvige Werner, one of his pupils, a mezzo-soprano who before becoming a singer had won renown as an actress in Germany. Convinced that she had a voice, and with an uncontrollable passion for music,

Fraulein Werner retired from the dramatic stage and left Germany to study with Lamperti in Milan. The maestro trained her and she made her debut as a singer and was well received far and wide. But Lamperti being a widower, could not forget the lovely "Edvige" as she was called by many in those days. He succumbed completely to her charms, proposed, was accepted, and so the end of the romance is, they were married.

Madame Lamperti lives today but to honor the memory of the celebrated man whose name she bears. The Italian Government, recognizing the great services rendered lyric art by Francesco Lamperti, granted a pension to his widow. Madame Lamperti owns all the books, manuscripts and other precious data left by her husband. His musical library is most valuable, and the students who will some day attend the Lamperti School of Singing in Paris will have access to this storehouse of literary and musical treasures.

The pupils at the Lamperti School will have the advantage of studying languages and acting with artists at the Grand Opera, and when these students are ready for their debuts, the details will be arranged and personally directed by the Mesdames Valda and Lamperti. The new school will be equipped with a stage. Young women will be assisted in finding refined homes at lowest rates consist with comfort and accessibility to the school and other educational institutions of Paris. Mesdames Valda and Lamperti will also have the young women who come to them for lessons properly chaperoned whenever necessary.

Madame Valda will remain in New York until October 1. All applications should be made before September, to the Valda Studios, 206 West Fifty-second street.

It cannot be amiss at this time to make some comment about the life and career of the late Francesco Lamperti, who had many honors paid him while he lived. Lamperti was a Cavaliere of the Order of Saint Maurizio and Lazzaro; Honorary Master in the rank of composers at the Academy in Rome; Cavaliere of the Royal Order of Isabella and Commendatore of the Royal House of Spain. His work, "Lamperti's Art of Singing," published by Ricordi, contains all the ideas of the master, and it is not long before the intelligent pupil expresses his and her



MME. GIULIA VALDA.

be interesting to those who love to recall operatic history. She has sung in the principal cities of Italy—Rome, Venice, Bologna, Florence, Genoa, Turin, and at the Royal Opera in Madrid; three seasons at the Grand Opera in Paris; seven seasons with the Royal Italian Opera at Covent Garden, London; made a tour of the United States



MME. FRANCESCO LAMPERTI.

gratitude for having been advised to own this book.

Emma Albani, in an interview some years ago on Lamperti's book on singing, said: "To say that I appreciate the work it is sufficient for me to state that I am a pupil of the Maestro Lamperti, and that I owe to him and to his method the true art of singing, so little known in these

days." All who understand the Lamperti method as taught by the maestro feel that it cannot die while such pupils and exponents as Madame Valda and his own widow are teaching it.

Lamperti, it may be said, lived in the golden age of singers. He was the intimate friend of Rubini, Malibran and Pasta, and intimately associated with the composers Donizetti and Bellini. In the days of Rubini it was frequently said that he was "born to sing the florid airs of Bellini." It was not surprising that Francesco Lamperti, who probably was more intelligent than his contemporaries, should have developed a system of singing that equals that taught by Porpora. Francesco Lamperti was born at Savona, Italy, March 11, 1811. He died at Como, May 1, 1892. His father was a lawyer and his mother a singer of high repute. As a boy, Francesco exhibited marked musical ability. At an early age he took up his musical studies with Pietro Rizzi in Milan. Later Lamperti entered the Conservatory in Milan, where he studied harmony and piano. He played the organ in the Milan Cathedral, and was established as a successful teacher before he was twenty. He was born to teach and so his fame spread, and soon he was appointed one of the directors of the Teatro Filodrammatico in Milan. As is the custom in Italy today, the chorus in those days was chosen from the peasantry, and Lamperti with his acute ear and high intelligence, selected from time to time the best voices and trained them privately. Many of these singers became famous; thus the maestro was regarded as a philanthropist as well as singing teacher. Lamperti's name became a household word in musical families all over the world, and from every country singers and students flocked to Italy to study with him. In 1850 Lamperti was appointed professor of singing in the Conservatory of music in Milan. He held the position until 1875, when he retired on a pension. After that year he devoted himself wholly to private teaching with phenomenal success.

Porpora, to whom Francesco Lamperti was often compared, was the teacher of Farinelli and Caffarelli. Other famous masters of the nineteenth century were Marchesi (1755-1829) and Crescentini (1766-1848). This method of pure vocalization handed down from master to pupil is the one which Lamperti adopted, and one might honestly add, perfected. The slow development of the vocal organs, without forcing or straining, was one of the notable features of the Lamperti school of singing. Lamperti discouraged haste. He believed no time was too long to give to developing a voice. When some impatient pupil complained about the time, he would tell him the story of Porpora and his pupil Caffarelli. It is recorded that Porpora kept this pupil on one sheet of exercises for six years, but at the end of that time the voice was so perfectly trained that it equalled a perfect instrument played by a skilled virtuoso.

Lamperti based his teaching upon his knowledge of the masters who had preceded him, the great singers of his own time, and his own masterful mind. He advocated abdominal breathing as opposed to clavicular or chest breathing. By his method singers acquired a perfect breath control and sang in the beautiful sustained style which has challenged the intelligent thinkers everywhere who know anything about lyric art.

The woman who can tell more about the wonderful man, Francesco Lamperti, is still in New York. She is Madame Giulia Valda, who was his pupil for ten years. Many who claim to have been his pupils cannot substantiate their claims, but Madame Valda is one of the chosen ones whose record as a pupil and career as a singer are among the maestro's reminiscences, and his widow, Madame Lamperti, takes pride in becoming associated with one so well fitted to teach the method taught by Francesco Lamperti.

Guilmant School Commencement June 1.

The eighth annual commencement exercises of the Guilmant Organ School, under the direction of William C. Carl, will be held next Tuesday evening, June 1, at eight o'clock, in the Old First Presbyterian Church, Fifth avenue and Twelfth street. The program will contain selections by Guilmant, Salomé, Marquaire, Widor, Hesse, Thiele, Bergquist, Fleuret, Hollins and Dubois. The soloist will be Cora Eugenia Guild, solo soprano of the Old First Church. No tickets are needed. The public is invited to attend.

The final examinations were held last week, and concluded yesterday before the board of examiners. The requirements for examination at the Guilmant Organ School are the same as at the American Guild of Organists.

The school closes for the summer June 1 to reopen early in October. Requests for summer work have come in from all parts of the country, making it possible for Mr. Carl to fill all his time were he to remain in this country.

During the month of June Mr. Carl will concertize extensively.

The Berlin Philharmonic Orchestra gave a successful series of concerts at Hannover, under Nikisch.

GRAND OPERA ABOVE THE HARLEM RIVER.

A good sized audience heard "La Traviata" Tuesday evening, May 18, at the Metropolis Theater, in the Bronx Borough, this being the second performance of Gustav Hinrichs' Italian Grand Opera Company. To Mr. Hinrichs should be given the full credit of bringing this excellent company of artists together and it is to be hoped that he will have the success his enterprising spirit deserves. The following was the cast:

| | |
|-----------------------|---------------------|
| Violetta Valery..... | Helen Koelling |
| Flora Bervoix..... | Paola Brendella |
| Annina..... | Matilda Renis |
| Alfredo Germont..... | Ugo Colombini |
| Georgio Germont..... | Paola Galazzi |
| Gaston..... | Alfredo Sappio |
| Baron Duphol..... | Ludovico Viviani |
| Marquis d'Obigny..... | Eduardo Alessandro |
| Doctor Grenvil..... | Herbert L. Waterous |

Miss Koelling, as Violetta, showed that she has a voice that is exceptionally clear and sweet, and her acting was all that could be desired. Mr. Colombini was equally satisfactory in the role of Alfredo Germont, and both artists were well received. The applause throughout the entire performance was frequent and enthusiastic. Others in the cast that sang exceptionally well were Mr. Waterous and Mr. Galazzi. Besides directing the company Mr. Hinrichs also conducts the orchestra, and it might be said that he is the soul of the entire enterprise. The stage management

was far above that ordinarily seen in operatic performances of this kind, there being no delays or interruptions and for this Charles F. Schroeder is responsible, he being Mr. Hinrichs' stage manager and right hand man.

"Faust" Opens Second Week.

Gustav Hinrichs' Italian Grand Opera Company began its second week at the Metropolis Theater with the production of Gounod's "Faust." The cast was as follows:

| | |
|---------------------|--------------------|
| Faust..... | Ugo Colombini |
| Mephistopheles..... | Ludovico Viviani |
| Valentine..... | Paola Galazzi |
| Marguerite..... | Helen Koelling |
| Siebel..... | Paola Brendella |
| Martha..... | Marie van Caenen |
| Wagner..... | Eduardo Alessandro |

Colombini sang the part of Faust with grace and ease, while Miss Koelling was charming in her interpretation of the pathetic role of Marguerite. It must be remembered that Mr. Hinrichs is giving these operas at popular prices and that he is working under considerable handicap. He deserves much praise for what he has already accomplished. Tuesday evening the double bill of "Cavalleria Rusticana" and "Pagliacci" was given. These three operas will be alternated during the week. "Aida" and "Lucia" are announced for next week.

Corinne Rider-Kelsey's Year of Years.

This has been a musical year of years for the now celebrated American soprano, Corinne Rider-Kelsey. Just

Hall studios four days a week, and two days will teach at Newport, R. I., where he has a number of pupils in the fashionable colony. Signor Carbone has had one of his best years in America, and the coming summer he will have perhaps the largest class since he extended his teaching year to the vacation months. Some who have studied with this master during previous summers will return for another course.

Hamlin Will Participate in the Lambs' Gambol.

George Hamlin, the popular tenor, whose season under the direction of Loudon Charlton has been one of marked success, will accompany the Lambs on their annual gambol. Mr. Hamlin will take part in the big minstrel show whose galaxy of stars includes the best known artists in America, his solo number being "Then You'll Remember Me." Early next month Mr. Hamlin will sail for Europe, returning in the fall to resume his concert work.

LATER PITTSBURGH NEWS.

PITTSBURGH, Pa., May 21, 1909.

Of much interest in the coming week's musical doings is the first concert of the Schubert Women's Chorus, of which Hans Zwicky, a viola player in the Pittsburgh Orchestra, is conductor. The chorus has been recently organized, and is composed of some of the best voices in the city. At this concert Mr. Zwicky will present compositions of Hawley, Brahms, Neidlinger, Massenet, Schumann and others. The soloists are to be Grace Hall Riheldaffer, soprano, and Stephen Leysdon, pianist, while Mrs. Oliver M. Coulter and others will be heard in solos in the various numbers. The concert takes place at the First U. P. Church, opposite the Hotel Schenley. The accompanists are Miss Evans, Mr. Leysdon and Mr. Zwicky.

The Cecilia Choir, organized and directed by Charles N. Boyd, director of music at North Avenue M. E. Church, will give one of its programs of ancient and modern church music at the Wilkesburg Presbyterian Church the coming week. Among the interesting selections are two motets composed by Vincent E. Wheeler, a well known local organist and composer. The entire program offers the best in sacred music.

Mary Johnston gave a piano recital, and was assisted by Katherine McConnell, violinist, at her studio in the Wallace Building. Compositions heard included works of Beethoven, Chopin, Mozart, Gluck and Liszt.

The pupils of William E. Oetting are to present two attractive pupils' recitals the coming week, May 26 and 27. Mr. Oetting's advanced pupils appear in a program in the first recital and his younger pupils in the second.

Christine Miller, assisted by Charles W. Cadman, gave a very successful recital at Fairmont, W. Va., this past week. The Normal School Auditorium was crowded with an enthusiastic music loving audience. Miss Miller is a prime favorite in that vicinity, this being her fifth appearance in one season. Miss Miller and her accompanist are to give a recital at New Castle next Friday evening, and with Silas J. Titus, baritone, are to render a program at a private musicale at McKeesport next Tuesday afternoon.

CHARLES WAKEFIELD CADMAN.

IN OCTOBER NEXT

FRITZ KREISLER

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RETURNS TO AMERICA

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back from an extended music festival tour with the New York Symphony Orchestra, her manager, Henry Wolfsohn, has issued an attractive circular bearing some announcements for the season of 1909-1910. Referring to the present year, which for Mrs. Kelsey is by no means over, it must again be stated that she is to be one of the stars at the coming Sangerfest to be held at the Madison Square Garden, beginning June 19. Although a resident of New York, Mrs. Kelsey has as many metropolitan engagements to her credit as the most popular of the foreign artists. She sang with the New York Philharmonic, with the New York Symphony, the New York Oratorio Society and at other big concerts. Out of town engagements included concerts with the Theodore Thomas Orchestra of Chicago and the Pittsburgh Orchestra. For next season, Mrs. Kelsey has already been engaged by the New York Philharmonic Society, November 10, 1909, this being her fourth appearance with this old organization, an honor, by the way, of which few if any American singers can boast. Last Christmas, Mrs. Kelsey sang for the fifth time with the New York Oratorio Society in the annual performance of "The Messiah."

Carbone's Summer Session in New York and Newport.

Signor A. Carbone, whose New York vocal studios are in Carnegie Hall, suite 601-602, will have a summer session for teachers and singers. He will be at his Carnegie

Madame Maconda, a Star at Many Music Festivals.

Madame Maconda has returned to New York after a month's tour with the Dresden Orchestra. She sang at concerts and music festivals in Syracuse, N. Y.; Hamilton, Ont.; Detroit, Mich.; Savannah, Ga.; Atlanta, Ga.; Knoxville, Tenn.; Nashville, Tenn.; Mobile, Ala.; Houston, Tex.; New Castle, Pa., and smaller towns en route. The fact that the audiences and the music critics in these cities were as cordial to Madame Maconda as to the European singers, speaks well for their patriotism. In many places, Madame Maconda's lovely voice and her impeccable method of singing constituted the basis for eloquent articles. This does not often happen when the reviewers are obliged to cover festivals, including, as they do, from three to five concerts. The personality of this charming and gracious woman is another point that has made her a favorite in her own land. The East, South and West have always shown a marked preference for Charlotte Maconda, and in some places her singing and the liquid purity of her voice and her finished vocalization have been compared with Marcella Sembrich. Nearly everywhere on this tour the critics have proclaimed the voice of the American soprano better than ever, and why should it not be? Madame Maconda is just reaching her prime, when the voice is at its richest and sweetest.

The following extracts cover Madame Maconda's appearances since the middle of April:

Madame Maconda's number was a charming little foreign aria, which she gave so well that the audience insisted on an encore. Smiling radiantly, she came out several times and bowed, but the bows were the only reward the audience got for its enthusiasm. In this aria, as in the solo work of the cantata, Madame Maconda showed in satisfactory degree the wide range and rich quality of her lyric soprano.—Syracuse Herald, April 14, 1909.

Madame Maconda gave the aria "Louise," by Charpentier, and continued applause on the part of the audience brought the soprano back a half dozen times, but there was no encore forthcoming.—Syracuse Post-Standard.

Madame Maconda is a soprano of wide range and her two numbers were sung with an ease that comes of long association with classical music. In the aria from "The Magic Flute," by Mozart, she won the approbation of the audience in unstinted measure. Her upper tones were beautiful, rich in volume and sweetness.—Hamilton, Canada, Times, April 16, 1909.

Madame Maconda has a coloratura voice of great range and richness and she sang with a delightful effect. Her first number was an aria from Charpentier's "Louise," and in this her dramatic instinct was made very evident.—Hamilton Herald.

Madame Maconda was not a stranger to Knoxville. She is very welcome and very much enjoyed here, her work having been widely enjoyed at the summer school concerts at University Hill. Her singing on Monday afternoon left the audience with quite another impression than that it had from her previous appearance here, however. Her voice is much improved, is fuller, more nurtured from a musical point of view, and her development seems notable in every way since her appearance last summer.—Knoxville Journal and Tribune, April 26, 1909.

Madame Maconda, who sang the aria, "Louise," by Charpentier, is possessed of a most delightful soprano voice. Strong and clear, filling the air above the heavy strains of the orchestra, she completely won her audience. Again when she sang the aria from Mozart's "Magic Flute" did she delight her hearers. Her voice was heard to better advantage in this number and she held the audience spellbound during its rendition.—Brunswick, Ga., News, April 27, 1909.

Immediately afterward Madame Maconda was heard in the aria from "Louise." It was not until later, however, that she aroused

the greatest enthusiasm by her singing of an aria from the "Magic Flute."—Savannah News, April 28, 1909.

Madame Maconda, at her best in the coloratura work of the "Magic Flute," simply charmed her audience with a brilliant display of the vocalist's skill.—Savannah Press, April 28, 1909.

Madame Maconda's appearance in the afternoon was the signal for a great ovation, and her singing so charmed the audience that she was called to bow before the footlights again and again. She has a high soprano voice of rare sweetness and power.—Nashville Tennessean.

At the afternoon concert Charlotte Maconda, soprano, made probably the most pronounced hit of any soloist with the aggregation. Her perfectly trained voice possesses a quality of appeal that is not



MADAME MACONDA.

to be resisted, and she sings with an ease and grace that are charming. Her range is wonderful and she has also volume in plenty. Her singing of an aria from "The Magic Flute" filled the audience with enthusiastic appreciation, and it seemed that the applause would never subside sufficiently to permit the program to progress further.—Nashville Banner, April 30, 1909.

Of Madame Maconda, the lovely lady and finished artist, many Houstonians had already a personal knowledge. The quaint old English ballad style fits her like a glove, in "Mary of Allendale" her

"Notes with many a winding bout
Of linked sweetness long drawn out"

were thrillingly effective.

Her voice in the Harriet Ware "Boat Song" completely captivated the audience. After the completion of the group she answered a

strong encore demanded with "Der Nussbaum."—Houston Chronicle, May 2, 1909.

Madame Maconda, with a voice delightfully melodious and a manner which won for her recognition, rendered the selections assigned her most beautifully. The high notes were equally as clear and soft as the mediums and the runs were executed with a marked absence of effort.—Mobile Daily Item, May 4, 1909.

Madame Maconda delighted the audience. Her voice is one of the finest sopranos heard here in recent years and she has a charming manner with it. Her runs are as clear as a flute and her high notes resonant and given without artificial effect. The applause following the Mozart aria could not be stopped until Madame Maconda responded with Johann Strauss' waltz song, "Voci di Primavera."—Mobile Register.

Charlotte Maconda, the soprano of the afternoon, made her debut and was greeted with a gale of applause. Her aria from "Louise" gave a splendid opportunity for any analysis of her voice, whose timbre was exquisite and whose notes were pure, round and clear. Her songs were applauded rapturously.—Atlanta Constitution, May 6, 1909.

Madame Maconda has been heard in Detroit on previous occasions, and she sang with her accustomed skill.—Detroit Times, April 19, 1909.

Madame Maconda sang with dramatic fervor. Her voice is beautiful in quality and she sings with such skill and so fine a sense of style. She is a most agreeable artist and is so gracious in her manner.—New Castle Daily Herald, May 15, 1909.

Madame Maconda's big solo, "I Know That My Redeemer Liveth," was exquisitely sung.—New Castle News.

Echoes of Bispham's Tour.

During David Bispham's recent tour of the Pacific Coast a critic said, apropos of Mr. Bispham's recitation of Poe's "Raven" to Arthur Bergh's appropriate accompanying music: "The stage lost a star of first magnitude when he devoted his great histrionic ability to the muse." Mr. Bispham continues to recite the poem at almost every concert, and it always makes a most profound impression. He gave it recently in New York before his brothers at the Lambs' Club, and also before the ladies of the Twelfth Night Club, a dramatic organization. Press comments follow:

I doubt if David Bispham ever received a more sincere tribute than was paid his rendition of "The Raven" before the Twelfth Night Club and its friends last Monday afternoon. One could have heard less than the proverbial pin drop as Mr. Bispham's exquisite voice, combined with his dramatic action, held the audience spellbound. No tract issued by the W. C. T. U. could possibly embrace so stupendous a lesson on intemperance as throbs through this wonderful poem.—Brooklyn Life.

When the curtain rises Mr. Bispham is discovered seated in a bare room, at a table on which is a bottle of liquor and a glass. He wears no disguise, and interprets the poem in a spirit of half-delirious imagination, which he works into a fervid and affecting piece of realism. As a melodramatic performance, it takes rank with any we have had on the stage in recent years.—Washington Herald (New York correspondence).

The idea of brain in everything Mr. Bispham does transcends all others. Why is he great? Because a wonderful mind, thoughtful and creative, has raised his art to the highest pinnacle, and a compelling personality gives him the power to carry his audience with him to the heights. There is an entire absence of formality in his recitals. It is like an intimate circle to which he talks, giving a necessary explanatory word here and a brief analysis there. Even in speaking his tones thrill one, and when he sings it seems like the natural unlifting of his speaking voice in musical cadence and rhythm.—Fresno, Cal., Republican.

It seems trite to talk of the perfection of Bispham's art, because all the world knows about it, but there is a deal of satisfaction in talking over the way by which such achievement comes. The student and every singer should note the way Bispham's tones are placed, should listen to his faultless diction and to his singularly intelligent interpretations, to the sadness, joy, the passion, the tenderness that he puts into his voice.—San Francisco Call.

Augusta Cottlow's Plans.

Augusta Cottlow, the pianist, and her mother, Mrs. Harris Cottlow, will sail June 1 on the Ryndam, Holland-American line. She will spend the summer quietly in the country near Paris, preparing programs for the following season, and resuming the study of French. About the middle of September Miss Cottlow will take up her residence in Berlin, and her tours will be arranged from there. Her first appearance will be with the Berlin Philharmonic Orchestra in October. Several of her advanced pupils will join her and continue their studies whenever Miss Cottlow's concert work will permit.

ANNOUNCEMENT

Mr. Gustav L. Becker will this summer conduct courses in piano playing and teaching—especially for those wishing to come in touch with new methods, or who have deficiencies to correct. Mr. Becker, having long given attention to these departments with conspicuous results, now extends an opportunity to those unable to attend in his regular season.

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ST. PAUL, Minn., May 22, 1909.

Recent reports from Mankato bring the news that the local committee is hard at work arranging for the entertainment of the Minnesota State Music Teachers' annual convention, which will meet there June 15, 16 and 17. The sessions will be held in the Presbyterian church, which seats about 600, and has a two manual pipe organ. The present intention is to open the convention Tuesday afternoon with the State composers' program, followed by an address of welcome by the mayor of Mankato and an address by Mr. Fairclough, president of the association. Tuesday evening a reception will be given the association by the Mankato citizens and commercial club. Wednesday morning there will be a business meeting and an organ round table. Wednesday afternoon will be devoted to a piano round table by the distinguished pianist, Henriot Levy, of Chicago. A violin recital by Heinrich Hoeyal, of Minneapolis, will follow. Wednesday evening will be given over to Mr. Levy's piano recital. Thursday morning another business meeting will be held, followed by a session of the public school section, at which meeting it is expected that Mrs. W. O. Fryberger, of Minneapolis, the former president of the Thursday Musical, will deliver one of her delightful lecture talks. Thursday afternoon a voice round table will be held, after which an automobile ride will be enjoyed. Thursday evening the convention will close with the State program. Claude Madden, violinist, former concertmeister of the St. Paul Symphony Orchestra, will play. Mrs. W. M. Thurston, also of St. Paul, will sing. Mr. and Mrs. James A. Bliss, both exceptional pianists, will add to the artistic value of the program. Francis Rosenthal, one of the most appreciated baritones of the State, will also assist. While many plans are as yet in miniature, the coming convention is expected to be the largest and most important meeting in the history of the association.

A splendid concert was given in Trinity Church Tuesday evening, under the auspices of the Epworth League. Those appearing on the program were Edwin R. Kachel, William Schoch and Kenneth E. Runkel.

Pupils of Myrtle Weed, assisted by Flossie Cannon, soprano, and Norma Williams, violinist, gave a recital Tuesday evening in the Raudenbush warerooms. Those appearing on the program were: Dorothy Platt, William Farnham, Marjorie Cone, Helen Swanson, Helen Clark, Ruth Webster, Dorothy Sewall, Ruth Barley, Christy Manthal, Edna Westphal, Bernice Cone.

Lorraine Miller, a talented pupil of G. H. Fairclough, gave a recital at MacAlester College Thursday evening. She played the "Moonlight Sonata," the nocturne in F minor, fantasia in F sharp, "Fantasia Impromptu," etude in G flat, etude in F minor, etude in C minor, by Chopin; "Reverie," by Richard Strauss; "Hark, Hark, the Lark."

Schubert-Liszt; "Waldehrauschen," by Liszt, and the "Rondo Brillante," by Mendelssohn, for piano and orchestra. Mr. Fairclough playing the orchestra parts on a second piano.

"I suppose you might call me a child of THE MUSICAL COURIER," said Gertrude Sans-Souci Toomey to the writer this week. Mrs. Toomey lives in Chicago now, but she is a St. Paul girl, and is here on a visit to her mother. She has been writing some new songs, and one of them, "A Rose, a Kiss and You," was sung here in recital by Eleanor Nesbitt Poehler last week, and took the audience fairly by storm. That song is still in manuscript, but will be published this fall along with several others. Mrs. Toomey has made arrangements to be her own publisher in the future, and contemplates for the fall a recital tour



GERTRUDE SANS-SOUCI TOOMEY.

(with the assistance of a singer), in which only her compositions will be given. Mrs. Toomey was formerly THE MUSICAL COURIER correspondent here, which is the reason she styles herself as above.

M. H. Hanson, manager for Tilly Koenen, Dr. Ludwig Wüllner, and other notables was in St. Paul the last of the week. He has made arrangements for the appearance of several of the artists whom he represents for the season of 1909-10.

The "Elijah" chorus is going so well that it has been decided to build it up to 500 or more voices. To that end choirs from Minneapolis will join the choirs in this city. The choirs from the Mill City will rehearse by themselves until the last week before the performance, when the augmented choirs will meet in the Auditorium for a final rehearsal or two. The Christian Endeavor Convention, during which the oratorio will be sung, will be held in this city July 6 to 12. The first performance will be on the evening of July 6, open to the public at popular prices. The second performance will take place on the evening of July 10 and will be given for invited members and delegates to the convention.

Katharine Hoffman is home again after eight months concertizing with Madame Schumann-Heink in the old country. Her great success abroad has given her a prestige that makes her much sought just now, though she was ever one of the most popular pianists in this city. She will be heard here May 26 for the first time since her return, when she will assist Marie McCormick in a recital at the Angus. Miss McCormick has a splendid soprano voice and she will go abroad for further study this fall. This recital is, therefore, in the nature of a farewell.

The new male chorus which has been organized through the efforts of St. Paul Council, K. C., will be heard in chorus for the first time Monday evening, May 24. Leo G. Bruenner, directing. The chorus will be assisted by Claude Madden, violinist, and Mrs. James A. Bliss, pianist, who recently returned from Europe.

Virginia Just, pianist, and Irma Just, violinist and singer, were heard in a splendid recital at the St. Paul School of Music in the Chamber of Commerce Building Thursday evening. Their program included numbers from Chopin, Saint-Saens, Schumann, Schubert, Kjerulf, Ardit and Massenet.

The St. John's choir boys will have their annual entertainment at the Guild House on the evenings of June 1 and 2. The entertainment will be a vaudeville show and the proceeds will go toward their camp fund.

OSCAR HATCH HAWLEY.

Horatio Connell's London Recital.

At Mr. Connell's recent London recital, the press was unanimous in its praise of his beautiful voice and his most artistic singing. The following are a few excerpts from clippings just received:

I regard this capable young American as occupying a very high place in the ranks of English-speaking concert singers.—Musical Standard.

Horatio Connell, who gave a most enjoyable vocal recital yesterday afternoon before a goodly number of his admirers, is, we believe, an American artist. His fine baritone voice of depth and rich quality has evidently received a German training, and his German diction carries conviction. He was in every way supremely artistic.—London Standard.

The young American singer, Horatio Connell, who gave a recital at the Aeolian Hall, has an earnest and expressive method which should win for him no small amount of public esteem. He was heard in songs by Schumann, Schubert and Brahms, giving in particular most excellent readings of the last.—London Morning Post.

Mr. Connell is a very interesting singer, and has many fine artistic qualities.—London Times.

The American bass, Horatio Connell, who has a good voice, once more showed aptitude for varied expression, and his admirably clear enunciation likewise deserved praise.—London Daily Telegraph.

Horatio Connell gave a vocal recital last Monday week in Aeolian Hall. As a singer he possesses several valuable accomplishments. His voice is of beautiful quality and well produced, especially resonant in its lower register; he has mastered the art of phrasing at an unusually early stage in his career, and he has a healthy masculinity of style.—London Guardian.

Horatio Connell's singing is always tasteful and always sincere. There is much to praise technically in what he gives us; his smooth production for one thing and good phrasing for another.—London Pall Mall Gazette.

Horatio Connell seems to possess all the qualifications for a really good lieder singer. His voice is beautiful in quality, smooth and under almost perfect control; he has a mental grip of all he essays.—London Musical World.

Mr. Connell will come to America next season for an extended tournee, under the direction of Haensel & Jones.

Cosima Wagner has recovered from her recent illness and has left the Riviera for Bayreuth.

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BONCI, the world famous tenor, says: "Signor Carbone is an authority in voice production, a true vocal master of the classic Italian method, rarely to be found in America and in Europe."



New York, May 24, 1909.

The International Art Society, Mrs. J. Christopher Marks, president, gave its last concert at the Waldorf-Astoria Hotel May 17. Grace Gardner in charge of an evening of her compositions. Rhea Massicotte, soprano; Matile Offerman, alto, and Charles A. Beck, baritone, sang, and Anna Jewell and I. Moskowitz played. Estelle Davis spoke of the need of financial recompense for elocutionists as well as musicians, promising her strongest support to the I. A. S. Master Wilfrid Morrison, of Toronto, a choir boy, sang three solos, delighting all. It is reported of this season's work that a score of clubs have voted always to pay the artists who appear for them. The influence of the I. A. S. has been widely felt, many artists being paid, whereas before they received only thanks. Prominent society ladies have joined, lending their aid in this principle. It would be well for every one interested in music or elocution to become a member, so helping to strengthen the splendid work, only fairly begun.

A very interesting musicale was given by pupils of E. Presson Miller at his Carnegie Hall studio, May 12. The program, a long one, was sufficiently varied and so well executed that it held the attention of the audience throughout. Mr. Miller has some fine voices in charge; to particularize is difficult. The singing of Miss Dealy in the aria from "Aida" was very finished, and Mrs. Hull sang an aria from "Traviata" most brilliantly; her high notes were especially lovely. Miss Hamilton is one of the most promising pupils, and her fine voice was used with excellent taste; in "Ernani," quite professional in style. Mrs. Mathison sang the Arditi waltz with captivating ease and sweetness. Miss Leverich sang better than usual, and her voice, of lovely quality, was heard to advantage in numbers by Mozart and others. Miss Burke, a young singer of great promise, with a beautiful mezzo soprano voice, afforded pleasure in her solo, and in a duet with Mr. Walton. Miss Moore's improvement is surprising, singing exceedingly well a song from "Hänsel and Gretel." Mrs. LeRoy's rich and luscious contralto voice shows gain in style and finish. Mr. Walton, now gone South for some concerts, was the most finished of the men singers; he has a fine baritone voice and excellent style. Mr. Brundage, with his clear, ringing tenor voice, and Mr. Stern, whose baritone is of rich and full quality, are both promising, and sang unusually well for a first appearance.

Anna M. Schirmer was greeted with a full house on the occasion of her pupils' recital, May 22, when three pupils who have studied one season only, and three who have studied two seasons, took part in a program of mainly modern songs. Many present remarked the good enunciation, the correct attack and the ease of singing, all features of the Cappiani method, whose exponent Miss Schirmer is. The singers were May Johnston, Edna Raynor, Florence H. Kusche, Letty Patterson, Florence Adele Bennet and Ernest Tate, hailing from Pelham, New Rochelle, Brooklyn and Manhattan. Dolly Patterson, a Wirtz pupil, played a Ravina piece brilliantly, and Ellissena Pallavicini contributed violin pieces, Misses Schirmer and Patterson

at the piano. As before stated, Miss Schirmer is the personal representative of Madame Cappiani, with whom she lived and worked, both here and in her home in Switzerland, Rodi-Fiesso. Her success as a teacher is built on the Cappiani lines, which have produced many prominent singers and teachers throughout the country.

Inga Hoegsbro, Danish pianist, one of the best artist pupils of Frederic Mariner, played pieces by Russian, Finnish and Norwegian composers, at an invitation recital, May 21. A "Musette" by Sibelius was interesting and original, and pieces by Sinding belong to the same category. Much applause constrained her to an encore, Sinding's "Frühlingsrauschen." Johannes Herskind, baritone, with an expressive voice and much temperament, sang songs by modern composers in his native language, and a good sized audience attended.

Marie Cross-Newhaus has issued a preliminary announcement of a series of six musicales to be given under her direction at the Waldorf-Astoria Hotel next season, commencing the first Saturday in November and continuing the same day of each month. Several programs are already arranged, and will prove of the highest artistic merit. Some new artists, who will not arrive in America until then, will be heard at these musicales, and a long list of representative New Yorkers have already subscribed. Madame Newhaus leaves New York early next month to conduct a summer school in Canada; she has leased a large house on the St. Lawrence River near Brockville, Ont., and eight of her pupils go with her for the season. She will give three musical lectures in Montreal and several musicales in Brockville.

George Rogovoy, the cellist, appeared at the People's Theater, May 16, before a large audience, which applauded him with vigor after Servais' fantasia, a "Chanson Napolitaine" by Kazel and one of his own compositions. He was obliged to play encores. May 23 he played for Lieutenant James H. Comfort, of the battleship Connecticut, the pianist being Henry Graboff, lately with Mischa Elman; Rogovoy and Graboff are now under the management of A. M. Goldberg. Mr. Rogovoy's cello has the tone belonging to a \$6,000 Guarnerius, presented to him by Prince Huldemberg.

Joseph P. Donnelly is director of the music at DeWitt Clinton High School, where he has formed a boys' orchestra of two score pieces. May 22 this orchestra gave a concert at Berkeley Theater, playing marches composed by Henry Gerstle and James Caruso, once of the school; the overtures to "Orpheus," Offenbach, and "Light Cavalry," Suppe; the "Coronation March" from "Folkunger," and other prominent works. Master William Foerster sang "Ave Maria," violin obligato by Henri Mikulski; Abraham Menin (the concertmaster) played deBeriot's "Scene de Ballet," and Morton Lang played a portion of Schumann's "Faschingsschwank." A full house applauded the playing of these lads, all of whom are between fifteen and twenty years of age.

M. Caroline Duple-Scheele gave a students' recital at Studio 131, Carnegie Hall, May 22, when the following showed the results of good teaching: Vera Balthasar, Anna Collins, Margaret Cone, Fraser Moffat, Emily Richmond, Margaret Purdy, Mrs. F. G. Snyder, Lorraine Sichel, Jean Murray, Edna Henderson, Jean Moffat, Hubert Bassett, Mrs. E. W. Cone. R. Oscar Hofer, baritone, sang German lieder and songs by Hawley and Johns.

The annual meeting and election of officers, Manuscript Society of New York, had good attendance, and last season's officers were all re-elected. These are: President, F. X. Arens; secretary-treasurer, F. W. Riesberg; Addison F. Andrews, first vice president; Dr. J. Christopher Marks, second vice president; Gustav L. Becker, librarian. Harriet Ware was elected to serve on the board of directors, which consists of the foregoing, and John L. Burdett, Wil-

liam C. Carl, H. Brooks Day, Frank L. Sealy, Dr. S. N. Penfield, James P. Dunn, Florence deB. Allen, Laura Sedgwick Collins and Amy Fay. The report of the treasurer showed a balance of \$700 in bank and all debts paid. Fourteen new members were elected the past season. Four concerts were given, three of them at the National Arts Club, Gramercy Park, one at the John Dennis Mehan studios, Carnegie Hall. (Ernest R. Kroeger compositions, played by the composer and sung by Gwilym Miles.) The attendance the past season has been larger than for some years past, and the policy of making the concerts social, with refreshments, was found successful. Plans were laid to increase the active membership (the composers), this involving the co-operation of American publishers. A letter from F. S. Lamb, secretary of the House Committee of the National Arts Club, has since been received, saying that "there is not the slightest doubt that the concerts will continue there next season."

Amy Fay has been re-elected president of the Women's Philharmonic Society for the fourth time; she has held an office six years in all. There are able women in the club, Margaret Moore's string orchestra of prime importance. She expects some thirty players next season. Eugene Joyner, who played at the "Scholarship Recital," is Miss Fay's pupil.

Ida Marcella Cowen, the youngest dramatic singer, pupil of Madame Ziegler, gave a debut concert at Carnegie Lyceum, May 19, a good audience being present. More regarding this concert will appear in the next issue of THE MUSICAL COURIER. Madame Ziegler has issued announcement that Dr. Philleo will talk on "The Physical Requirements to Sing" at her studio, 1425 Broadway (Metropolitan Opera House Building), Friday, May 28, at 2.30 p. m. Those interested are invited.

J. Warren Andrews gave an organ recital at the Reformed Church of Spring Valley, N. Y., May 14, playing works by Faulkes, Dubois, Gounod, Thayer and others. John Barnes Wells, tenor and first assistant at the John Dennis Mehan studios, sang "My Soul Is Athirst," by Gaul, and "The Lord is My Light," by Allitsen. The tenor increases his reputation on every appearance, such is the effect of his singing.

Leopold Stokowski, formerly organist and choirmaster at St. Bartholomew's P. E. Church, Forty-fourth street and Madison avenue, and for a year past residing in Paris, has, as announced on another page of this issue, been engaged as conductor of the Cincinnati Symphony Orchestra, Mrs. C. R. Holmes, president. A committee of women headed by her have raised a guarantee fund of \$50,000 a year for five years. Mrs. Holmes was formerly Bettie Fleischmann. Another event of importance in church music is the engagement of Miles Farrow, organist, of Baltimore, in place of Walter Henry Hall, at the Cathedral of St. John the Divine, Manhattan.

Nevada van der Veer, the contralto, has returned from a tour with the Symphony Orchestra. She is especially remembered for her beautiful singing in "The Blessed Damozel" and "The Children of Bethlehem" the past season, in Carnegie Hall. Her fine singing of Gounod's "Sappho" at St. Louis recently greatly increased her reputation in the West. Press excerpts:

Miss Van der Veer achieved a great triumph. She has temperament and a wonderfully sweet voice. Her fine vocalization and quiet dignity, added to her natural qualities, won all hearts.—Birmingham Herald.

The possessor of a beautiful and rich contralto voice, especially appealing in the lower register, was heard to splendid advantage. Her arias were sung with perfect phrasing and delightful taste.—Spartanburg State.

Amy Grant read "Salome" May 13, "Pelleas and Melisande" May 20, and will read "Electra" tomorrow, Thursday, May 27, 4 o'clock, at her studio, 78 West Fifty-fifth street. All these operas were first heard in New York through Miss Grant's reading, accompanied by the condensed music score, played on the piano. She has also read them in Philadelphia, Washington, in Southern winter resorts and elsewhere.

Cecile M. Behrens' pupils, primary, intermediate and advanced, united in a recital in Studio 705, Carnegie Hall, May 22. A score of pupils took part, the program made up of standard composers' works only.

Gertrude Knowles, soprano, was some time ago selected as soprano of Bloomingdale Reformed Church, 105th street and Broadway. She has a brilliant and at the same time expressive voice, and is experienced and capable.

Miss Willoughby, contralto, a young English woman, in charge of the music in the Episcopal Church at Ridgefield

LAMPERTI-VALDA

SCHOOL OF SINGING

Mme. Valda, who has been teaching the Lamperti Method in America for the past ten years, will join Mme. Lamperti, the widow of the famous Maestro, in establishing a school of singing in PARIS under the direct supervision and co-operation of Mme. Lamperti.

Pupils will have the advantage and access to the original Lamperti Library Scores and all MSS., etc., etc., and will be guided under these conditions from entrance to the school until the final debut on the operatic stage. The school will open in the early Fall. Pupils desiring to sail with Mme. Valda may obtain all particulars by addressing her New York Studios, The Newport, 206 West 52d Street. Mme. Valda sails early in October.

Park, N. J., has a deep and pure voice, and in her singing for a private audience in Manhattan impressed them with her warmth of feeling and sympathetic personality.

"Chester B. Searle Delights Hackensack" is the caption relating to him in a recent issue of the New York Herald (New Jersey section), in connection with his picture and with an article concerning his "Philomel Chorus" concert. Eighty voices, mostly young girls of Hackensack and vicinity, constitute the make-up of this chorus.

"Cavalleria Rusticana" in concert form was given at the Metropolitan Temple, May 23, directed by Caroline Eggleston-Shaver. The parts were taken by prominent amateurs, among them Pearl Beh, soprano (Lola), and Alice Edwards, contralto (Lucia), Alfred G. Cope, and members of the Central Baptist Church choir. They have excellent voices and good looks combined, facts appreciated by the audience.

Moritz E. Schwarz plays on the organ at Trinity Church, May 26, 3:30 p. m., "Ascension Offertory," Dubois; the second concerto, Handel; adagio, Spohr; fugue in D minor, Bach; allegro, Widor; rhapsodie on a theme for Pentecost, Faulkes; march, Salome.

M. Panitze, the prominent Russian baritone, gives a concert at Webster Hall, June 13, 8 o'clock, assisted by Eadis Torre, pupil of Madame de Rigaud; Harriet Barkley, Charlotte Moore, violinist (pupil of von Dameck), and I. Josephs, pianist.

George Lydecker, baritone, a professional pupil of John Walter Hall, has been engaged by Reginald de Koven to create a leading part in De Koven's new operetta, "The Yankee Mandarin," which is to have its premiere in Boston, June 7. Wednesday evening, of last week, pupils of Mr. Hall gave a recital at the studio of the master, 843-844 Carnegie Hall. The singers were Mrs. W. R. Wheeler, soprano; Florence Jarvis, soprano; Mariamne Clark, mezzo soprano; Minne Hance Evans, contralto; George Lydecker, baritone, and Lloyd A. Willey, baritone. The songs and arias were from the works of Secchi, Chadwick, Raff, Goring-Thomas, Bruch, Mascagni, Meyer-Helmund, Miltenberg, Ronald, Needham, Holmes, Bizet, Massenet and Bachelet.

Grace G. Gardner, the singer, composer and teacher, now president of the Daughters of Ohio of New York, has been appointed one of the presidents of the New York State Music Teachers' Association. At the last meeting of the local chapter of the Daughters of Ohio Miss Gardner was instrumental in having the society vote that it would hereafter pay the artists who sang or played at the social meetings. After the meeting held at the Waldorf-Astoria, Miss Gardner invited the members down to the Empire tea room, and as tea was served the orchestra played Miss Gardner's composition, "The Path Across the Mountains," and it was repeated twice by request. The orchestras in other leading hotels in New York are playing Miss Gardner's compositions.

R. E. Johnston Sails on the Mauretania.

R. E. Johnston sailed today (Wednesday) on the steamer Mauretania of the Cunard Line. The manager will visit London, Paris, Berlin and Brussels. He expects to return to New York the end of June.

"The Marriage of Figaro" was given at Amsterdam, with the assistance of Emilie Herzog and Johann Bischoff, both from the Berlin Royal Opera.

John C. Dempsey Has Had Brilliant Career.

John C. Dempsey, the basso, has won his successes in several fields. Besides his concert and operatic engagements, he has made his mark as musical director and teacher. For eighteen years his noble voice has been heard in the choir of old St. Mark's Protestant Episcopal Church, corner of Tenth street and Second avenue, New York. Mr. Dempsey's singing in this historic edifice has brought him a host of friends among some of the old New York families. Dempsey began his career with the American Opera Company, in which the National Conservatory was interested. He came from Buffalo, where he was born, and, at the very first, New Yorkers were interested in the young basso, who was also a man of handsome presence. His musical education completed, Dempsey had no difficulty in securing engagements. He secured some of the best. Becoming famous, Madame Nordica engaged him for one of her tours some years



JOHN C. DEMPSEY.

ago. Then he was booked for the music festivals in Worcester, Springfield, Syracuse and other cities.

As a teacher, Mr. Dempsey is bringing out talented pupils. A company of his pupils will soon sing "The Mikado" at a theater in Richmond, Staten Island, and from there the company will go to Wilmington, Del., to sing in operas like "Faust," "The Bohemian Girl," and "Martha," and operettas like "The Mascot" and "Pinafore." Mr. Dempsey rightfully claims that these appearances will give his pupils the necessary practical experience.

Mr. Dempsey's work as a musical director takes him to Flushing, L. I., once a week to rehearse the St. Cecilia Society, with a membership of forty-five (women's) voices. At one concert the chorus sang an arrangement of the Rhine Daughters' trio from "Die Götterdämmerung."

With his varied activities, Mr. Dempsey is still in demand for concerts, and there is no reason why he should not be. His voice is in the best condition, and he has perhaps one of the largest repertoires of any singer be-

fore the public. Dempsey's voice is a bass-baritone, which enables him to sing a wide variety of arias and songs, as well as in the oratorio productions.

Before long Mr. Dempsey will introduce some of his pupils, who are ready to make their debuts. As a matter of course, he has a wide acquaintance in all parts of the country and is familiar with conditions across the Atlantic, so is thus able to advise his pupils as well as equip them for their life work.

Huss Artist Pupils' Recital.

A few of the artist pupils of Henry Holden Huss, with the assistance of Lisette Frédéric, violinist; Eva May Campbell (pupil of Mrs. Huss), and Babetta Huss, alto, gave a very artistic concert at Carnegie Chamber Music Hall recently. The proceeds were given to St. Christopher's Home.

It is usually a somewhat risky thing for a teacher to announce an artist pupils' concert, but in the present instance Mr. Huss was abundantly justified in doing so, as the great majority of the pupils (some of whom have already given a number of successful public recitals) played with true artistic feeling and well schooled technic.

The task of opening the concert was splendidly accomplished by Edwin Stodola, whose successful recital was reviewed in THE MUSICAL COURIER during the season. The gifted young man played with breadth and nobility and good technic, lacking perhaps in a few places in delicacy.

The "Voyageur Solitaire" of Grieg was daintily played by Isabel Sloan.

Rosamond Niles, a quite experienced pianist, gave a delightful performance of Chopin's C sharp minor impromptu—a performance imbued with refined feeling and brilliancy.

In the first movement of Beethoven's fourth concerto Florence Crawford made a very favorable impression, playing with clean, crisp technic and repose.

The fifth number brought a welcome variety in the shape of Huss' dramatic "Home They Brought Her Warrior Dead," which Babetta Huss sang in a rich, expressive voice. The intense climax was especially well done.

The opalescent coloring of Chopin's romanza of his E minor concerto was well brought out by Mrs. E. Gonzalez Pierson, whose offering preceded that of the first movement of the same composer's F minor concerto, delightfully played by Eleonore Payez. This charming young girl has a good deal of temperament and genuine feeling; her recitals in Springfield and Worcester, Mass., have paved the way to what will probably be in due time a successful public career.

What was in respect to rhythmical difficulties and effects of balance and repose the most trying of all the concerto numbers, the slow movement of Huss' concerto in B major was interpreted in a whole souled and musicianly style by Marion Coursen, who has gained much in self control since her appearance last season.

The melodic opening movement of Grieg's A minor concerto was played by Julia Andrews with full round tone, surety and color. If this gifted young girl continues to study and improve as she has hitherto done, she will have a fine career.

Alberta McCollough interpreted perhaps a little too timidly, but delicately and with nice singing touch and refined feeling Schumann's "Nachtstück."

Eva May Campbell, Mrs. Huss' very talented pupil, sang with direct appeal "Echo," by Bauer, Huss's Joyous and effective "It Was a Lover and His Lass" and Jensen's "Spring Night." Miss Campbell sang with buoyant feeling, well schooled technic and refined phrasing. Miss Campbell has accepted the soprano solo position at St. Luke's P. E. Church in her home city, Norfolk, Va.

The final number was given by Lisette Frédéric. She played the adagio and finale from Bruch's G minor concerto for violin with intensity and musical feeling. The cultured and discriminating audience remained to the close of the somewhat long program. Mr. Huss skillfully conducted the orchestra accompaniments to the concerti and his song.

Musical by Florence Goodrich Pupils.

Florence Goodrich closed her studio, 80 St. Nicholas avenue, last week, with a pupils' musicale. The players gave a good account of themselves in demonstrations of sight reading, transposing and other exhibitions which showed that music is taught thoroughly by this accomplished and original woman. By vote of the pupils themselves, an album including the photographs of famous musicians was presented to a little girl, who, in the opinion of the other students, had earned this honor by her skill and industry.

Anderson to Sail for Europe June 5.

Walter R. Anderson, the musical manager, will sail from New York for Europe June 5. His itinerary will include Scotland, England, Paris, Amsterdam and Berlin. Mr. Anderson will return in September. His list of artists for next season will be announced later.



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Esther Boone, Dramatic Soprano.

Esther Boone, an American dramatic soprano, born in Atlanta, Ga., began her career abroad under most happy auspices. She studied with Madame Angier, and then completed her studies under Sbriglia and Martini in Paris and Steinbach and Lohse in Germany. Mrs. Boone made her debut at Covent Garden, in London, in 1903, as Venus in "Tannhäuser," the Elizabeth being Blanche Marchesi. The young American singer was instantly acclaimed as "a coming artist." The critics and public admired her fine rich voice, and the fact that she displayed dramatic ability of a high order, as well as musical intelligence, accounted for the sincere interest of several men prominent in the operatic world. Among these was the late Heinrich Conrad, who, after hearing her, advised the young singer to go to Mainz, Germany, and take up the study of repertory with Steinbach. She followed the advice and has never regretted it, for, after some preparation, she sang for an entire season at the Mainz Stadt Theater under Steinbach's direction. She appeared in rapid succession in such roles as Elsa, in "Lohengrin"; Elizabeth and Venus, in "Tannhäuser"; Santuzza, in "Cavalleria Rusticana"; Aida, in Verdi's opera of that name; Sieglinde and Fricka, in "Die Walküre." This, in one season, was considered a remarkable achievement, and so it was. Her extraordinary success led to many honors. When the Grand Duke of Hesse heard her he expressed a desire to meet Mrs. Boone, and was accordingly introduced to the young prima donna, and he complimented her.

When Otto Lohse was in Mainz during that season, while Mrs. Boone was a member of the opera company singing at the Stadt Theater, he was so impressed by her singing that he induced her to go later to Cologne and sing under his direction in that ancient city, at the Cologne Opera House. The American singer made another triumph singing in Strassburg. Remembering her successes in Mainz she went back to that city to appear at a special Wagner festival. She was chosen to sing the part of Sieglinde, and this appearance led to a request from the widow of the great composer, which included an invitation to Mrs. Boone to come and sing for Madame Wagner.

Since those days in Germany Mrs. Boone has added to her repertory. Today she sings all the dramatic soprano roles in the Wagnerian operas and music dramas, as well as the dramatic parts in the Italian and French operas that are accepted as standard works.

Mrs. Boone will be heard in opera and concert in the United States next season, and those who have heard her predict that she will please her own country as she has the Germans and English music lovers and musicians. It is always a pleasure to record the success of an American singer abroad, for that means more than a mere musical success. In Germany, particularly, a success means that the artist has mastered languages, and with her ability to sing well, combines skill in acting.

News from the Mehan Studios.

John Dennis Mehan and Mrs. Mehan have had a most occupied season, and their summer class promises to take up all the time they wish to give it. This is perfectly natural, for in the course of their teaching experience they have demonstrated that they produce results, which after all is the main test of the pedagogue. These results in turn produce leading soloists, teachers occupying prominent positions throughout the country. Some news notes follow:

The Mehan Quartet, consisting of Louise Githens Trimble, Mary Jordan Fitzgibbon, John Barnes Wells, and Lyman Wells Clary, will give a short program and Liza Lehman's "Golden Threshold," at commencement exercises of Drew Seminary, Carmel, N. Y., June 14.

Mary Jordan Fitzgibbon, contralto, has been engaged as soloist for the Railway Supply Manufacturers' Association of America, June 17, 20 and 21, at Atlantic City.

Deloss Smith has been engaged to fill the position of preceptor at the Fifty-sixth street Church of Christ.

Vera Mudge, soprano, has been engaged as soloist in the Second Reformed Church, New Brunswick, N. J.

Mr. and Mrs. Mehan are having calls from the Atlantic to the Pacific coasts for their summer session, which lasts five weeks, beginning July 6.

Inez Dunfee, of Syracuse, N. Y., is one of the first of the summer professionals to take up her studies with Mr. and Mrs. Mehan. This young woman is especially gifted with a beautiful voice and talent and will certainly be heard from in the near future.

Holi Hubbard, of Fort Worth, Texas, has just finished a short course with Mr. and Mrs. Mehan, and returned home. Mrs. Mehan's class of "music specials" of Teachers'

College, Columbia University, have finished their course. Mrs. Mehan considers this class on the whole the most talented that she has had at this institution in all of her work of eight years past.

Music Festival in Beloit.

BELOIT, Wis., May 22, 1909.

The May Festival given by the College Musical Association, the College Orchestra and the Treble Clef proved to be an overwhelming success. The festival opened May 4 with a concert by the College Orchestra assisted by Marion Green, baritone, of Chicago. The work of the orchestra on this occasion was good and reflected credit upon its conductor, Paul Nielsen. Mr. Green was enthusiastically received. Mr. Green is a Beloit favorite and only added new laurels to his former appearances. On the afternoon of May 5 there was a song recital given by one of the artists of Chicago, assisted by the Treble Clef Chorus and Bessie Fairchild and Anne Slaymaker, pianists. In the evening of May 5 the festival came to a close with the singing of "Elijah," with Marion Green, bass, and the College Orchestra and the Musical Association, under the direction of Abram Ray Tyler. The soloist and chorus were good, but the orchestra was not equal to the occasion and in places calamity seemed almost cer-



ESTHER BOONE.

tain; but by another year the necessary confidence will be forthcoming and all are glad that the effort has been made and a nucleus formed for better things in the future.

Beloit has been highly favored with musical treats the past two months. April 14 Skovgaard gave a concert in Wilson's Opera House to a good sized audience and was well received.

The April concert of the Treble Clef was a chorus program beautifully interpreted under the leadership of Myron E. Barnes. The assisting artist was Elaise Spoor Morgan, of Rockford, who proved to be a violinist of merit.

Tuesday evening, May 18, the Treble Clef closed the season with a "request program," which was largely attended and well given.

There is yet one treat in store for Beloit this season when Mr. and Mrs. William Wheeler will be heard, June 9, in the College Chapel in a song recital. Mr. Wheeler is a Beloit boy and his many friends are anxiously awaiting this, his first recital since his return home.

R. L. G.

Henry W. Savage is automobiling in England.

A GOOD MUSICAL YEAR IN DENVER.

DENVER, May 19, 1909.

In writing a review of the musical doings of the season just passing away, it becomes a pleasant duty to note the fast growing interest manifested in good concerts the past year. Some of the best artists in the world, vocal and instrumental, have been heard here, and their efforts, in a great measure, have been highly appreciated by well attended patronage of Denver's music loving people. The citizens of Denver owe a debt of gratitude to Robert Slack, Signor Cavallo, Mr. Martin, manager of the Apollo Club, and the music committee of the Tuesday Musical Club, for their indomitable, persevering courage in bringing so many artists to this city.

The Bizmann stringed quartet gave its third and last concert at Central Christian Church, April 27, to a fair sized audience. The quartet had the assistance of Mrs. I. H. Sminaret, pianist (who took the piano part in the Beethoven quartet, op. 16), and Lillian Bohm, soprano.

One of the best and most interesting concerts given this season was that of the combined orchestras of Chicago and Denver, at the Auditorium, May 14. The soloists were Myrtle Elvyn, pianist, and Aida Hemmi, soprano. Miss Elvyn aroused much enthusiasm for her share in the performance of the Grieg piano concerto with the orchestra. The orchestral numbers were: "Tannhäuser" overture, Wagner; symphony "Pathétique," Tchaikowsky; selection of "Die Walküre," Wagner; "Tannhäuser," march, Wagner. Miss Hemmi sang the Agatha aria from "Der Freischütz," Weber.

The seventh meeting of the Haydn Musical Club was held at the home of Josephine Thomas, May 14. Belle d'Autremont, director, furnished an entertaining program of piano music.

The fund for the permanent support of the symphony orchestra increases slowly, but it is confidently hoped that the full amount will be raised before the next season of concerts begins. There is wealth enough in Denver to furnish ample means for the support of a permanent orchestra and grand opera, but it lies in the hands of people who take little or no interest in musical education. Horse races, circuses, negro minstrelsy and cheap shows appeal more to their tastes and pocketbooks than musical knowledge.

May 17 an audience of more than three thousand witnessed the performance of the opera of "Tannhäuser," by what has been named the Denver Grand Opera Company. The opera has been in rehearsal several months, under the direction of Victor Newhaus and Julian Wilensky, who are worthy of warm praise for their courage and persevering efforts in bringing this undertaking to such a successful finish, in the face of many obstacles. There were, of course, some weak places in the performance, but, as a whole, the opera was satisfactorily given.

JAMES M. TRACY.

MUSICAL MONTREAL.

MONTREAL, May 21, 1909.

Merlin Davies, tenor, was the assisting vocalist at a pupils' concert which took place Thursday evening last in the Victoria Hall. Mr. Davies sang, "Onaway, Awake," by Coleridge-Taylor, and song cycle "Summertime," by Landon Ronald, with a fine, ringing musical tone, clear enunciation and admirable diction. His solos were the main feature of the entertainment. The pupils pleased their friends; only Mr. Davies pleased everybody, and was called out several times before the audience. Mr. Davies ever since he came here last autumn became very popular, and there was hardly an entertainment in the city that he did not take part in, and not only does he know how to sing, but he also knows how to teach others how to do it. Mr. Blair played the accompaniments sympathetically.

Eva Gauthier, who will be remembered by the readers of THE MUSICAL COURIER when she toured this country with Albani three years ago, making a favorable impression wherever she appeared, but not being satisfied to be simply a concert singer, and who left for Italy right after the tour, studying in Milan, made her debut as Micaela (in "Carmen"), in Pavia (Italy), at the Teatro Guido—scoring a big success, which, indeed, pleased all her admirers in this city, and will no doubt be most gratifying news all over the Dominion, as the tour she made with Albani was from the Atlantic to the Pacific.

HARRY B. COHN.

Olive Fremstad sailed for Europe last week on the Savoie.



BROOKLYN, May 24, 1909.

Gounod's "Gallia" made a dignified opening for the annual concert by the Temple Choir of Brooklyn, given at the Baptist Temple, corner Third avenue and Schermerhorn street, Friday night of last week. Tali Esen Morgan, as the musical director of the two hundred voices, and Jeanne Jomelli, as the soloist, assisted by an orchestra and the organ, united in a performance that was uplifting and beautiful. Madame Jomelli's voice never seemed in better condition. The more she sings, the richer and more powerful her voice. The high tones were remarkably brilliant, but it was the brilliancy of penetrating sweetness. After "Gallia" followed a varied and interesting program in the following order:

| | |
|----------------------------------|-----------------------------|
| Overture, Raymonde | Thomas |
| Comrades in Arms | Orchestra, Adams |
| Carmen | Temple Choir. |
| Life and Death | Master Wilfred Morison. |
| Bedouin Love Song | Neidlinger |
| Aria, Mirror Scene from Thais | Charles H. Derbyshire. |
| Selection from Carmen | Madame Jomelli. |
| Laughing Song | Orchestra |
| Hejre Kati | Temple Choir. |
| Queen of the Earth | Hubay |
| Tonight | Kathryn Platt Gunn. |
| Chant de Bacchante | Master Morison. |
| The Call of Radha | Mr. Derbyshire. |
| Flower Rain | Bemberg |
| Tomorrow | Harriet Ware |
| March and Chorus from Tannhauser | Schneider |
| | Spross |
| | Madame Jomelli. |
| | Wagner |
| | Temple Choir and Orchestra. |

Madame Jomelli's singing of the fascinating aria from "Thais" was alluring, and she made a startling contrast by singing as her encore the Bach-Gounod "Ave Maria" with violin obligato played by Miss Gunn. The high notes in the "Prayer" were again marvels of vocal beauty, and the singer's mezzo-voice served many of those present as a valuable lesson in singing. The prima donna had equal success in singing the group of four songs, of which the original one by Harriet Ware made the thoughtful listeners realize that here was a woman composer whose labors are not in vain. "The Call of Radha" is a work showing masterly skill, and while it soars in the altitudes of difficult songs, it has none of the vague striving for effect which rob so many of the modern songs of all charm. Master Morison, the boy soprano, who made his New York debut at the Julian Walker benefit at Carnegie Hall, Manhattan, some weeks ago, shared with Madame Jomelli in the triumphs of the night. His voice is lovely, but that is not so wonderful as the manner in which he sings. Nobody could teach this boy how to sing with such taste and expression. His singing aroused great enthusiasm, and he followed with encores after each program number. After his first song he gave Denza's "May Morning," and after the second, a setting of "Beloved, 'Tis Morn." Mr. Derbyshire, the bass soloist, has a good voice, and he, too, gave an encore. Miss Gunn, the young violinist, is a resident of Brooklyn. Her playing pleased the audience, so

what does it matter whether it pleased the critical listener or not? As an encore, Miss Gunn played Dvorak's "Humoresque." Mr. Morgan took his honors modestly, but he merited all that he received in the way of applause and appreciation. The orchestra played with much spirit, and the choir responded at all times to the steady beat of the leader. J. Bertram Fox was the piano accompanist, and Edgar L. Fulmer presided at the organ. The members of the Temple Choir include these singers: Dorothy Brown, Mabel Anderson, Hattie MacFarland, Beulah C. Mosher, Carrie Johnson, Catharine Bassett, Ida W. Barton, Mattie Davis, Mrs. F. G. Thomas, Mrs. T. Sandry, Florence van Reper, Florence Christenson, Katherine Mortimer, Estelle Koruegay, Florence Pope, Mrs. A. C. Morton, Jeanette Newby, Jennie McDougall, Lulie A. Pinkham, Helen Ryan, Isabelle Robinson, Marguerite D. Barker, Margaret R. Campbell, Amy Stahlschmidt, Lena M. Hauth, Delia Brodhead, Catherine Sundgren, May F. Coe, Clara S. Mear, Emma F. Edmunds, Eleanor B. Prout, Mrs. T. J. Ritter, Mrs. M. E. Symons, Ethel Martin, Mary L. Jones, Kate Lyons, Marion Durand, Bertha van Reper, Clara Hanson, Anna Johnston, Florence Mills, Clara Winkler, Mrs. R. Channing, Louisa Kramer, Emma Hartman, Leola McComb, Amy E. Taylor, Mrs. J. G. Watson, Mabel Estelle Schuler, Mabelle Davis, Mrs. E. Lee, Alice Weeks, Kathryn Aikman, Mrs. F. M. Wright, Marie Giles, Ethel Paterson, Harriet F. Knowlton, Blanche L. Spencer, Frances McComb, Mrs. John Cherrie, Mrs. John McKenzie, Althea Loscher, Marie Katzensteiner, Nellie Towsley, Mrs. W. Vetterlin, Viola Griffiths, Mabel R. Donohue, Anna Salvator, Elsie Taylor, Irene Hall, Lida Chute, Ella Ross, Margaret Heesch, Laura Ossman, Katherine Bahntge, Mrs. H. C. Koch, Mrs. H. A. McCure, Charlotte Taylor, Mary Boyce, Gertrude A. Hall, Ethel Eldard, Edith Hall, Evelyn Comstock, Mrs. Steen, Isabelle Harrison, Alletta Johnson, Martha Lucie, Mrs. B. G. Check, Daisy Davenport, Mrs. F. G. Gates, Mrs. M. Lawson, Nellie Reycraft, Grace Greenhalgh, Maude Irving, Ada Soper, Emily Roberts, Katherine Prentiss, Emma Van, Clara Ebel, Mrs. F. L. McGiffert, Fanny Hochette, Elizabeth Perine, Eugenie F. Meyer, Bertha Rath, Hattie Hannah, Bertha Cording, Jennie Thake, Jennie Riley, Mary Goetchius, Lillian Grote, Lillian Scholes, Frances Mayer, Edna Fagans, Florence Lathrop, Grace Blair, Luna Bemis, Emma Lewis, Grace E. McNulty, Mrs. E. Wigren, May Minter, Grace L. Smith, Mabel Ross, Mrs. C. E. Harris, Mrs. H. R. Newbery, Irene Johnson, Jessie Madison, Beatrice Madison, Arlena Horstman, Adelia Johnson, Charles L. Jones, J. H. Tice, Jr., William Johnston, E. W. Sedgman, Henry Hausleiter, George B. Hall, Joseph H. Barton, James Davidson, Milton Raymond, John Ekelof, Herbert Richardson, Edward C. Peterson, Samuel Boyd, M. M. Roth, John E. Orchard, Robert Kron, Fred Pinneke, Dr. T. J. Ritter, David Englis, Louis Odell, Benjamin Wright, James H. Coe, John Lukes, Leslie Lamplough, J. G. Miller, James B. Cameron, John E. Cooley, P. R. Brown, S. E. Dorsett, R. N. Hallock, W. Vetterlin, George Nanson, John Cherrie, John C. McKenzie, Earnest Staudinger, W. H. Faucett, R. H. Sedgwick, Edward O. Parker, Harold Prior, Herbert C. Koch, William H. Adams, John Cato, J. W. Gould, Walter Wieprecht, B. G. Check, John Reid, F. G. Thomas, Ernest Ebel, C. C. Branch, Harry van Hutschler, Peter Tillotta, George Duckworth, Thomas MacDonald, James T. Stewart, John F. Perry, Frank Haefele, P. B. Kane, H. R. Newbery, T. Richardson, David Hinkin, Louis Menges, Alfred D. Jackson, Fred Hagstolz, Charles Johnston.

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Señor Guetary, one of the teachers at the Master School (vocal department) in Brooklyn, and renowned as a singer of pure tone production and interpreter of Italian and Spanish songs and arias, gave an operatic musicale at the Figue Musical Institute, 128 DeKalb avenue, Saturday evening, May 22. Participating on the program with Señor Guetary were Miss Pauli, Marion Phillipson, Albert Spooner, Carl Figue, Mrs. Figue, Helen Green and Augusta Osborn. The program follows:

| | |
|--|-------------------|
| Du repos voici Theure (from Phileas et Baucis) | Gounod |
| Miss Pauli and Señor Guetary. | |
| Nymphs and Fauns | Bemberg |
| Marion Phillipson. | |
| Prologue from Pagliacci | Leoncavallo |
| Albert Spooner. | |
| With Verdure Clad (from Creation) | Haydn |
| Miss Pauli. | |
| Celeste Aida | Verdi |
| Señor Guetary. | |
| Piano solos— | |
| Rheingold Idyll | Arranged by Figue |
| Isolde's Liebestod | Arranged by Liszt |
| Carl Figue. | |
| Elsa's Dream (from Lohengrin) | Wagner |
| Mrs. Figue. | |
| Accompanied by Carl Figue. | |
| C'est toi (from Les Pêcheurs des Perles) | Bizet |
| Señor Guetary and Albert Spooner. | |
| Scena from Cavalleria Rusticana | Mascagni |
| Santuzza | Mrs. Figue |
| Lola | Helen Green |
| Turiddu | Señor Guetary |
| Augusta Osborn at the piano. | |

Two thousand high school girls attended the concert given by the Brooklyn Conservatory of Musical Art at the Girls' High School, Nostrand avenue and Halsey street, Monday morning of last week. The soloists included: Maliz Wagner, soprano; Edith Magee, contralto; Lula Gavette, pianist, and Carl Scholing, violinist. The program was made up of works from compositions by Meyerbeer, Hawley, Hubay, Liszt, Dell'Acqua, Schubert, and Arthur Claassen.

The Berta Grosse-Thomason School for Piano will give a musicale at the Assembly, on Pierrepont street, Saturday afternoon, May 29. Pupils of the school will be assisted by Mrs. Oliver Hoyt Anderson, violinist, and Oliver Hoyt Anderson, cellist.

E. L. T.

Robinstein Club Election.

Contrary to expectations, the election of the Rubinstein Club last Wednesday afternoon terminated as mildly as a summer night zephyr. The members of the turbulent faction did not put in appearance, so nothing remained for the peaceful elements but to hold an election and say "au revoir" until next autumn, when the rehearsals begin. The election for a new board of officers resulted as follows: President, Mrs. William Rogers Chapman; vice presidents, Mrs. Samuel J. Kramer, Mrs. Eugene Hoffmann Porter and Mrs. Samuel Late Goss; recording secretary, Mrs. Lawrence F. Braine; corresponding secretary, and treasurer, Mary Jordan Baker. William Rogers Chapman remains the musical director. The singers who left the club because of the disagreements have notified Mrs. Chapman that they will return, and it is reported that the associate membership will also be greatly increased. In the meantime Mrs. Wallerstein, the ex-president of the club, with her supporters, will form a new club and call it the "Mozart." That is comforting; the more musical clubs the better. If every one agreed with every one else there would be no progress in this sad old world.

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CHICAGO, ILL., May 22, 1909.

The opening concert of the North Shore Festival, June 3, will include the Handel "Dettingen" Te Deum, and a new composition by Arne Oldberg, written for the occasion and entitled "Festival Overture, with Choral Finale." The second concert, "Artists' Night," will bring forward a miscellaneous program, with Schumann-Heink and David Bispham as soloists with orchestra. Madame Schumann-Heink will sing the aria from "Titus," by Mozart; aria from "Samson and Delilah," by Saint-Saëns, and two Schubert songs with orchestra accompaniment. Mr. Bispham will sing the aria from "Hans Heiling," by Marschner, and Wotan's "Farewell," both numbers with orchestral accompaniment. Saturday afternoon, June 5, will be a "Young people's matinee," and Saturday night the oratorio or "Elijah" will be sung with David Bispham singing the title role.

Marie White Longman gave a very interesting program before a small gathering of musical people in the studios of Anna Groff Bryant, Saturday, May 22. Mrs. Longman, who has not been professionally engaged this past year, but who has been resting and studying meantime, has made tremendous strides in her art. She gave the "judgment" scene from "Aida," in English, Saturday, with splendid dramatic import, her interpretation being essentially true to the verities of the Amneris character. Mrs. Longman has many qualities that fit her for the operatic stage, and she would be an acquisition to the contralto rank.

Hanna Butler was heard in song recital in the Auditorium Recital Hall, May 17, with Dr. Carver Williams, bass, and Clarence Eidam, pianist. Mrs. Butler opened her program with the "Caro Nome," from "Rigoletto," which was phrased with the greatest of taste, and sung with an exquisite finish. In a group of four songs, consisting of "Wiegenlied," by Humperdinck; "Vous dansez, Marquise," by Lemaire; "Pastorale," by Verracini, and "Immer leiser wird mein Schlummer," by Brahms, Mrs. Butler was delightfully en rapport, with the mood and character of the French number, giving a charming interpretation that captivated her audience. In the Brahms number the artist proved her versatility, and gave a splendid reading. Her enunciation in both French, German and English is superb, not a syllable is ever lost. Possessing a very lovely personality and a stage presence of charm and distinction, Mrs. Butler, superbly gowned, was the recipient of many beautiful floral tributes. Dr. Williams, who possesses a deep and resonant bass voice, was heard in a group of songs and two duet numbers with Mrs. Butler. Mr. Eidam, a young pianist of much promise, musical, and producing a singing tone quality from his instrument, played two groups of soli.

Wilhelm Middelschulte will leave for Europe about June 18, where he will be heard in several organ recitals, in Dresden and Dortmund. Mrs. Middelschulte will leave for

Europe a little later, and will go by way of the Mediterranean route, which trip she has taken before, and which is a favorite with her. Mr. and Mrs. Middelschulte will meet in London, and return to Chicago about September 15.

Heniot Levy will teach during July at the American Conservatory. Later Mr. Levy will spend some time in the country.

Marion Green, the young Chicago basso, has filled over one hundred engagements this season in oratorio, concert and recital programs, and as head of his own concert company. Since January, 1909, Mr. Green has filled the following more important engagements, culled from his long list: In January, "The Messiah," in Joliet, and private musicales at the homes of Mrs. Potter Palmer and Curtis Fitzhugh, of Lake Forest, Chicago; in February, the "Rose Maiden," in Elgin; in April, soloist with the Lakewood Choral Society, of Cleveland, Ohio, soloist with the Chicago Apollo Club in Pierné's "The Children's Crusade," and with the Milwaukee Arion Society in the same work, and April 4, "Elijah," at the Beloit (Mich.) Spring Festival; in May, Mr. Green sang "The Redemption," in Aurora; in recital, for the Edgewater Musical Club, and two recitals in Janesville, Wis. June 1 Mr. Green will be the soloist with the Theodore Thomas Orchestra in Marion, Ind., in Elgar's "King Olaf"; later, he will give recitals in La Salle, Ill., and in Elgin, Ill. In July Mr. Green will be heard in a song recital at the Chicago University, and in August he will leave for rest and vacation in Northern Wisconsin, and probably in the East.

Regina Watson entertained at her home May 8, when "Pelleas and Melisande" was given by Mrs. Samuel Insull and Mrs. Edwin Frechheimer, who studied the work with Mrs. Watson. Mrs. Insull recited the work and Mrs. Frechheimer was the pianist.

E. A. Stavrum, who will engage in a managerial and musical booking agency in Chicago, has some very good material on his list, including Marion Green, Ragna Linne, Heniot Levy, Sibyl Sammis-MacDermid, Gertrude Sans Souci, Aubi Pearle Meyer, the Ballman Festival Orchestra and several other artists and organizations well known in the concert field.

The Sherwood Music School presented several pupils and members of the faculty in recital in Assembly Hall, Fine Arts Building, May 17. The feature of the program was six concert etudes by Emil Sauer, played for the first time in Chicago. The titles of the etudes and the pupils who interpreted them were as follows: "Orage D'Avril," played by Lulu Fleming; "Murmur du Vent," by Mabel E. Holstrom; "Au Vol" (No. 8), Grace M. Desmond; "Flammes de Mer," Ethel Ping; "Pres du Ruisseau," May E. Sellstrom, and octave etude by William F. Wentzell. In all, twenty-three performers were heard on the program, which was made up of vocal as well as piano numbers.

A brand new singer was listened to in a recital program in Auditorium Recital Hall May 21. Olga Leaman is her name, and she possesses a glorious contralto voice. The finest voice heard here this season by far, if one excepts the big luminaries. This was Miss Leaman's debut, made in a very informal way before a handful of friends, and assisted by Elizabeth Pollender, pianist, one of the most interesting of the younger Chicago pianists. Miss Leaman's program was not much of a program as programs are constructed for recital work, but it served to show she has a voice, rich, full, colorful, and of exceptional range and a seemingly inexhaustible breath control; she also has temperament galore, her intonation is absolutely correct, and she is musical to the last degree. To say she has been well trained is superfluous. These characteristic qualities would not be so perfectly discernible if bad methods prevailed. Her program was entirely in English, except "The Wanderer," by Schubert, which was in the original tongue. In this number, and "The Wind," by Spross; "Forgetfulness" and "Spring," by Hildach, Mrs. Beach's "The Year's at the Spring," and Meyer's "Pæan of Spring," one had opportunity to gauge the young singer's standing. Her voice

is exceptionally well placed, at all times under control, and there seems no reason why she may not be destined to be one of the noted and famous singers.

The Cosmopolitan School gave a students' recital in Cable Hall May 18. Some very good vocal talent is registered at the Cosmopolitan School. On the occasion of this recital, the first in a series of students' recitals to be given during May and June in Cable Hall, the following pupils were heard: Fay Hanchette, Josephine Schick, Louise Crozier, sopranos, pupils of Hanna Butler; Mariou Marshall and Jennie H. Hume, sopranos; Helen Hughes, contralto, and Edward J. Dykstra and Edwin L. Stephen, basses, pupils of Dr. Carver Williams. Miss Hanchette, who has good breath control and excellent high notes, sang exceptionally well. Miss Crozier, possessing more of the mezzo timbre, gives much promise for the future, and Miss Schick, whose voice is of a very pleasing light soprano, is on the right road for progress. The two male pupils of Dr. Williams gave excellent interpretations of their numbers, with command of their voice and good musical understanding.

Allen Spencer was heard in piano recital at the Academy of Our Lady, May 17.

Paul McKay, the young baritone, now singing in the St. Luke's Episcopal Church, of Evanston, will sing in a production of Sullivan's "The Pirates of Penzance," to be given in the Armour Institute, June 6, and in "H. M. S. Pinafore," to be given in Ravinia Park, June 9, by the choir of St. Luke's Church.

Ruth Burton, one of the talented pupils of the Mary Wood Chase School of Artistic Piano Playing, gave a recital in Cable Hall May 20. Miss Burton played the Beethoven andante in F, two Chopin preludes, prelude, minuet, gigue, by Bach; "From an Indian Lodge," by MacDowell; "Papillons," by Grieg, and "Over the Prairies," by Schutte.

The pupils of the dramatic department of the Chicago Musical College presented "Adriane in Mantua," an idyllic romance, by Vernon Lee, adapted to stage purposes in three acts by James J. Gilmour, Friday afternoon, May 21, in the Illinois Theater. Immediately following this presentation J. H. Gilmour, supported by Marshall Stedman and pupils of the school, appeared in the fourth act of Bulwer Lytton's "Richelieu," Mr. Gilmour playing the character of Cardinal Richelieu, a characterization for which he was noted during his professional career, and which was very impressively interpreted.

The sixteenth annual concert of the Cook County Sunday School Association, popularly known as the May Festival, will be given at the Auditorium, June 17. One thousand ladies' voices, under the direction of H. W. Fairbank, will constitute the grand chorus. The voices are divided into five parts, and many effective choruses are in preparation, rehearsals having begun in April. Among the numbers to be presented are: "The Cloister Gate," by Grieg; "Charity," by Rossini; "Winter Hath Not a Blossom," a three canon by Reinecke; grand march from "Tannhäuser," by Wagner, and a new water song, "Summer Rain," words by Elsie Janet French, music by the director, H. W. Fairbank. In the patriotic section will be found "Land of Hope and Glory," by Elgar, and the well known "Loyal and True," with its accompanying beautiful and startling scenic effects. Among the artists who have been engaged thus far are: Leonora Allen, soprano; Frank Preisch, baritone; Francis S. Moore, organist; Luella Clark Emery and Mrs. W. A. Huyck, accompanists. Two grand pianos and an orchestra will supplement the chorus.

Arthur Dunham will be in town only two days a week during the summer for his private teaching, and will spend all the rest of the time in Lakeside, Mich. The musical services at Sinai Temple, which Mr. Dunham is director of, closed Sunday, May 9, until September 16.

Karleton Hackett will remain in Chicago teaching until

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the last of July, when he will go East with his family, visiting relatives in New York and Providence, and spending some time in the mountains, until September, when Mr. Hackett will resume his teaching again.

Bertha Stevens, who has been very busy this past season with pupils and several private engagements, will take a much needed rest during July and August, spending the time, mostly, in Northern Wisconsin.

Elizabeth Pollander, pianist, will spend the summer in the country, working on some new compositions for her next season's repertory. Early in the autumn Miss Pollander will give a recital in Music Hall.

Karla and Paloma Schramm will spend the month of August with friends in Duluth, Mich. Several concerts have been arranged by the Duluth summer colony for these talented pianists, and they will be heard in soli and concert numbers.

Frederik Frederiksen will present his senior grade pupils in a violin recital in Auditorium Recital Hall, May 28. A very well constructed program has been arranged, consisting, besides many solo numbers, of two ensemble numbers, to be played by a class of some twenty pupils. These two numbers are two "Elegiac" melodies for string orchestra by Grieg, and two movements from suite for string orchestra by Sauret.

Arthur Dunham will give the opening recital, May 29, on the new three manual organ recently installed in the Northwestern University.

Mary A. Cox, the talented young violinist and teacher of violin in the American Conservatory, will bring out five of her juvenile pupils in the children's recital, to be given Saturday morning, May 29. Miss Cox played before the Rogers Park School Center, May 5.

Mary H. Carroll, the young violinist, who studied for several years with Bernhard Listeman, and who has appeared in several concerts with much success, has had a very successful season in teaching and will return to her home in Helena, Montana, about July 1, where she will remain until September.

Mary Wood Chase will travel through the mountains of Colorado with members of her family during July and August.

EVELYN KAESMANN.

Mr. and Mrs. Goodrich Sail on the Lapland.

Mr. and Mrs. A. J. Goodrich sailed last Saturday on the steamer Lapland, of the Red Star Line. They have planned to make a protracted stay abroad, settling in London for the present.



St. Louis, Mo., May 20, 1909.

An interesting concert of this week was that given by the St. Louis Orchestra Club, May 20. The orchestra, composed of amateur musicians under the leadership of Ludwig Carl, was organized some sixteen years ago by one of St. Louis' well known musicians, A. I. Epstein. Showing a steady improvement for the past year or more, this improvement was very clearly demonstrated at this May concert. The soloists were Marie Olk, violinist, sister of Hugo Olk, concertmaster of the St. Louis Symphony Orchestra, and Helen Faye, mezzo soprano, from Chicago. Miss Olk gives the greatest promise for the future. She is now a very interesting personality, and she plays with a style and youthful spirit quite far beyond the average young musician.

The pupils of the vocal department of Becker's Conservatory of Music will present Gaul's "Holy City" May 24.

The testimonial concert to be given for Julius Silberberg, the talented pupil of Victor Lichtenstein, will take place at Musical Art Hall May 20. Mr. Silberberg will leave for Europe shortly, where he intends to continue his studies.

The annual meeting of the Union Musical Club was held at the home of Mrs. W. R. Chivvis, 4232 West Pine Boulevard, Tuesday afternoon, May 18, an interesting program was presented by the literary department, illustrating their year's work, which was followed by the annual reports and election of officers, to be announced later.

Arnold Pesold, violin instructor at the Weltner Conservatory, gave a pupils' recital May 19 at the conservatory hall. Those appearing at this recital were: George Dillingham, Edgar Booker, Herbert Lype, S. M. Hansliden, Rudolph Schiller, Noah Henley, J. Berleudis, Morris Permas,

Harry Wiehe, Edgar Rentchler, George Schulz, Ralph Booker, and others.

A sacred concert was given at the Notre Dame Church May 16, under the direction of A. A. Weisenfeld. Mesdames Achard and Chisholm, Olive Lambert, A. G. Ulrich, Lee Bryne, Frank McCarthy and Dr. Chisholm assisted in the solo work.

Nathan Sacks gave a piano recital at Aeolian Hall May 20. The assisting artist was Mrs. Oliver T. Covington, contralto.

Wednesday evening, May 19, the Bethany Octet gave its first concert at Strassberger's Hall. This octet has been in existence for several years, but never before appeared in public. The work is interesting to a degree and well presented. No doubt St. Louis will hear more of this particular form of ensemble music next season.

Amalia Müller, the vocal soloist, who appeared at the Concordia Seminary's concert at the Odeon, May 21, is a native of St. Louis.

E. PRANG STAMM.

"The Faint Little Heart."

Elliott Schenck's cantata for women's voices, "The Faint Little Heart," which made such a successful debut at a recent concert, will be heard again in the near future. There is a chorus of one hundred high school girls in Jersey City, who have reached a state of perfection in it. At their spring recital, beside compositions by Mendelssohn, Abt, Horatio Parker, and others, Mr. Schenck's composition is to be heard. The authorities have allowed a generous sum for the employment of an orchestra, and Mr. Schenck's Festival Orchestra has been engaged. His two male choruses, "If Wishes Were Horses" and "O Lady Moon," which appeared in print at the beginning of this season, have been taken up and performed by many of our leading organizations. The texts of all these compositions are by Mrs. M. R. Haskins, who is under contract with Mr. Schenck.

The Imperial Russian ballet, now visiting Berlin, may or may not be what the late Count Ignatieff declared it to be, "the only successful Russian institution," says the London Westminster Gazette, but it boasted not long ago one member at least who certainly occupied a class apart. This was one Madame Flebdoworowitch, who, after enjoying the utmost popularity as a ballerina, astonished her admirers by qualifying for the law, graduating with high honors in jurisprudence, and thereby demonstrating that high kicking and high thinking are not necessarily incompatible.

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HOTEL NOTTINGHAM,
BOSTON, MASS., MAY 22, 1909.

The concert given by the Boston Center of the American Music Society in Jordan Hall last Tuesday evening was an event of great and vital interest, as David Bispham and Heinrich Gebhard, with the assistance of a woman's chorus from the New England Conservatory, conducted by George Chadwick, presented a program of unusual merit, and each number the work of an American. Mr. Bispham briefly outlined the motive of the society, and called attention to the salient fact that while "art is art—no matter where found," there is an American expression of the same, and that it was the intention of the management to bring out from time to time the compositions of those who were able to express something in musical form. Mr. Bispham was met with great applause, after which he sang four songs of Loeffler. There were a few dissenting voices as to whether the music was especially this or that, but had Mr. Loeffler assumed a long name which could not have been pronounced, the effect would doubtless have been different. Mr. Bispham's absolute artistry, however, soon put to flight all discussion on the hearers' part, and the Loeffler songs were accepted. Out of nine compositions seven of these were from Boston writers. While a wee bit of pedantry might have inadvertently slipped in here, and pardonably so, why could not more outside writers have been represented? True, Boston has produced an unusual "crop" of good composers, yet maybe has yet to appreciate the fact more directly that some acceptable ones are living in New York, Chicago, and even in the Far West. Heinrich Gebhard played several pieces finely; one by Clayton Johns, a waltz, which had to be repeated, so haunting were its measures; one by Helen Hopekirk, another by Arthur Foote, and two by Arthur Farwell. Edward Burlingame Hill had a couple of compositions on the program, one, "The Nuns of Perpetual Adoration," sung by the Conservatory chorus and conducted by Mr. Chadwick. There was neither life nor measure put into the work by the chorus, so it is somewhat difficult to judge of the finer and apparent merits of Mr. Hill's production. The piece de resistance of the program was, of course, Mr. Bispham's reciting of Poe's "Raven" with Arthur Bergh's beautiful music, and superbly played by the accompanist, Harold Smith. No one can doubt that it was the greatest bit of dramatic conception ever offered Boston. The audience

was most enthusiastic, and continued to call for Mr. Bispham long after he had left the stage. The American Music Society may well feel that it has made a memorable start, and the work it can do in furthering the interest of young and unknown writers is of extreme value, both to the composer and to art in America.

Malcolm Lang, the son of the late Benjamin J. Lang, was elected one of the directors of the Cecilia Society of Boston at a recent meeting of the board. The compliment is well deserved by the son of a musician who did so much toward the musical life and interests of both old and new Boston, and is duly appreciated by the recipient.

Wednesday evening the twenty-third concert of the season was given by the New England Conservatory Choral Club, George W. Chadwick, conductor, and Genevieve Baker, accompanist, when Edward Burlingame Hill's "The Nuns of Perpetual Adoration" was given a hearing, and among other numbers Mr. Chadwick's "The Lattice" and "The Thistledown," sung by the chorus.

Viola Van Orden, the new contralto of the First Baptist Church at Newton Centre, substituted at very short notice in the recent recital by John Herman Loud, who is organist at this church. This coming Monday evening Mr. Loud will be heard again in a recital in which Miss Van Orden will again assist. This young singer is a very promising pupil of Anna Miller Wood (Pierce Building), and has decided to remain East and continue her studies with the latter, as her improvement has been apparent to all who have heard her. Her beautiful voice was heard as soloist at the last musicale given by the Melrose Musical Club. With Miss Van Orden's vocal equipment is an unusual dramatic temperament and which enhances her ability as a public singer, as there are so few who show any gifts in this direction. Miss Wood, her teacher, will spend the warm season in her California home, leaving Boston late in June, and returning, as is usual with her, in October, when her church and studio duties will begin.

After a propitious trip of six weeks' stretch through several of the Southern cities, namely, New Orleans, Houston, Meridian (Miss.), Knoxville, Jacksonville, Atlanta, Augusta (Ga.), Savannah and Richmond, Henry L. Mason, of Mason & Hamlin Company, has returned enthusiastic over the South and its musical activity along with an abundance of hospitality in the way of club life, auto rides, dinner parties, "stag" luncheons, horseback riding and the fragrance of its gardens, just now a tumultuous bloom of roses, lilacs and yellow jessamine—and, too, its low voiced women and gallant men. Said Mr. Mason: "Why, speaking of music being alive there, on the first night of the recent music festival in Atlanta there were present ninety-five hundred people—now what Northern city could beat that? In this connection it might be added that Bostonians sometimes forget that there is 'something doing' in other cities, South and West, and more frequent travel would reveal the fact that Boston is only one of the crowd—that's all." Mr. Mason enthusiastically added: "I saw THE MUSICAL COURIER literally everywhere. Those people" (Continued on page 30.)

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The Year's at the Spring.....Miss Elizabeth Tudor, Delphos, Ohio
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Shena Van.....Mrs. Rose Lutiger-Gannon, Baldwin, Kan.
Ecstasy.....Samuel McKillop, Milwaukee, Wis.

John Hyatt Brewer.

The Heart's Rest.....Miss Elizabeth Tudor, Delphos, Ohio

G. W. Chadwick.

O Let Night Speak of Me.....Mme. Schumann-Heink, Berlin, Germany
Before the Dawn.....John Young, Rahway, N. J.
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The Danza.....Miss Kay Spencer, Burlington, Ia.
Serenade.....Miss Mate Dugan, Galesburg, Ill.
O Love and Joy.....Mrs. Tisdale, Minneapolis, Minn.
Request.....Miss Mate Dugan, Galesburg, Ill.
Allah.....Millard Bowdoin, Boston, Mass.
He Loves Me.....Mrs. Tisdale, Minneapolis, Minn.
Lullaby.....Miss Mate Dugan, Galesburg, Ill.

Mabel W. Daniels.

Lonely Lies My Way.....Mrs. E. Kileski Bradbury, Boston, Mass.
Lonely Lies My Way.....Robert Craig Campbell, New York, N. Y.
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Then and Now.....Miss Edna Kannengeiser, Dubuque, Ia.
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Could I Catch the Wayward Breeze.....Mrs. E. Kileski Bradbury, Boston, Mass.

Arthur Foote.

Requiem.....Frederick Hastings, Brooklyn, N. Y.
Requiem.....Timothy J. Mahoney, Beaumont, Mass.
The Milkmaid's Song.....Miss Minnie A. Parker, Orange, N. J.
Love Guides the Roses.....Mason Pierce, Dubuque, Ia.
Love Guides the Roses.....Miss Minnie A. Parker, Orange, N. J.
Bisesa's Song.....Miss Elizabeth Morrison, New York, N. Y.
The Roses Are Dead.....Miss Minnie A. Parker, Orange, N. J.
An Irish Folk Song.....Miss Elizabeth Tudor, Delphos, Ohio
An Irish Folk Song.....Miss Anna Miller Wood, Boston, Mass.
An Irish Folk Song.....Miss Rose Friedman, Kansas City, Mo.
An Irish Folk Song.....Miss Minnie A. Parker, Orange, N. J.
Go, Lovely Rose.....Miss Katherine Foote, Dedham, Mass.
Before Sunrise.....Miss Bertha E. Saunders, Dubuque, Ia.
The Water Lily.....Miss Katherine Foote, Dedham, Mass.
Love Me if I Live.....Miss Minnie A. Parker, Orange, N. J.
O Swallow, Swallow.....Miss Anita Parker, Mill Valley, Cal.
Summer Longings.....Miss Katherine Foote, Dedham, Mass.
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I Opened All the Portals Wide.....Miss Edna P. McDevitt, Chicago, Ill.
Hepaticas.....Mrs. Lorraine Decker Campbell, Chicago, Ill.
A Garden Romance.....Miss Rose Friedman, Kansas City, Mo.
Forest Moods.....Miss Mary Peck Thompson, Chicago, Ill.
Saviour, Breathe an Evening Blessing.....Miss Ethel Swan, Oshkosh, Wis.

Frank Lynes.

The Sleep of Peace.....Wm. F. Hughes, Seattle, Wash.
The Sleep of Peace.....Miss Hollinshead, Seattle, Wash.
The Sleep of Peace.....Mrs. J. S. Manning, Seattle, Wash.
The Sleep of Peace.....Mrs. H. D. Moore, Seattle, Wash.
Roses.....Miss Mate Dugan, Galesburg, Ill.
Roses.....Miss Ester Lawson, Auburndale, Mass.
Good-bye, Summer.....Wm. F. Hughes, Everett, Wash.
Good-bye, Summer.....Mrs. R. A. Nichols, Hillman City, Wash.
Good-bye, Summer.....Mason Pierce, Dubuque, Ia.
'Twas My Heart.....Wm. F. Hughes, Everett, Wash.
'Twas My Heart.....Miss Florence S. Allchin, Auburndale, Mass.
'Twas My Heart.....Mrs. R. A. Nichols, Hillman City, Wash.
A Bedtime Song.....Wm. F. Hughes, Everett, Wash.
A Bedtime Song.....Miss Marion E. Watson, Auburndale, Mass.
A Bedtime Song.....Mrs. R. A. Nichols, Hillman City, Wash.

Edward MacDowell.

A Maid Sings Light.....Miss Elizabeth Tudor, Delphos, Ohio
From Four Songs, op. 36—
Long Ago, Sweetheart Mine.....Miss Elizabeth Tudor, Delphos, Ohio

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ple keep up with the times—now, don't they?" The writer was obliged to reply that they certainly do.

The program of June 10 at the Faelten Pianoforte School contains a composition of Warren S. Smith, a young member of the faculty, which is down for its first hearing, and it consists of variations for two pianos, B flat minor, and is yet in manuscript. Mr. Smith brought out one of his compositions last year while a member of the graduating class, and the work found ready favor with the people who know good music. Those who will play the Smith composition on this program are George S. Barrett and Alfred Plumpton, both members of this excellent school. Bayard Currie, of the class of '09, was conspicuous on last Thursday evening's program, playing several solo pieces, Mozart's sonata, C major; Schumann's "Vienna Carnival," op. 26, and a group from MacDowell, Chopin and Rachmaninoff, and the Mendelssohn concerto, G minor, with a tutti of six players, and Carl Faelten at the second piano.

The Choir Guild festivals for this year have been in order for the past few weeks, the first section of which met at St. Paul's Church with Warren A. Locke, choir-master, and Albert Snow, organist. The second section convened at the Church of the Advent with S. B. Whitney as choir-master and Albert Snow as organist. The third section met at Trinity Church last week, May 19, and consisted of five choirs, namely: those of the Church of the Messiah, Boston, Harold B. Simonds, choir-master; Trinity Church, Boston, Wallace Goodrich, choir-master; Christ Church, Hyde Park, J. B. Atwood, choir-master; St. John's Church, Lowell, Frederick O. Blunt, choir-master, and St. Martin's Church, New Bedford, George W. Armstrong, choir-master. The choir-master and organist acting on this occasion were Horace Whitehouse and Harold B. Simonds, respectively. There are forty-six choirs connected with the Guild, and about 1,450 chorists. The order of service was interesting and attracted many hearers. That of the past week began with Bossi's prelude, choral, followed by Horatio Parker's processional, "In loud exalted strains"; the Psalter; Magnificat in C and Nunc Dimittis in C, both by C. Lee Williams; West's anthem, "O Everlasting Light"; anthem, "Hearken unto Me, My People." Sullivan; hymn, "Holy, Holy, Holy." Dykes; anthem, Bairstow; offertory, Cantabile, Franck; Te Deum Laudamus in B flat, Pointer; anthem to the Trinity, Tschaiakowsky; recessional, Christie; and postlude, toccata and fugue in D minor, J. S. Bach. The fourth section will meet this Wednesday in the Church of the Advent.

Mary Grace Maguire, contralto, and a pupil of Mary Desmond, the contralto, announces a song recital to take place at the Tulleries next Saturday, May 29, at 3:30. The assisting artists will be Mrs. Allen Jones, soprano; Suzanne Cawley, the young and gifted violinist, and a pupil of Charles Martin Loeffler, and Jessie Davis accompanying. It is strictly an invitation affair, and promises to be most interesting.

Eugene Gruenberg, who has charge of the normal class in violin at the Conservatory, will leave for Europe June 12 to be absent a couple of months.

Marie L. Everett announces a song program for June 2 in Steinert Hall which will be by invitation. Some of her Worcester pupils will be present and sing, and as Miss Everett's programs are always arranged with unusual artistry, all of the various "schools" being represented, and her pupils almost what might be termed adepts in phrasing and diction before they are allowed to sing in public, the affair will invite the intense interest of real truth seekers in music. The pupils appearing are Mary McConville Sullivan, Ina Carlow, Hermine Mogé, Isabel Thurston, Lillian Goldstein, Marjorie Bowersock, Alice Jewett, Grace Gilman and Gladys Talbott.

"Hear My Prayer," Mendelssohn; "The Rose Maiden," Cowen; "Fair Ellen," Bruch; "The Swan and the Skylark," Goring-Thomas, and "The First Walpurgis Night," Mendelssohn, were produced by Stephen Townsend's pupils Wednesday evening at Steinert Hall before the largest audience ever seen assembled in that place. Mr. Townsend conducted and Arthur Colburn accompanied. There is not the least doubt in the minds of many old musicians who were present and who thereby broke the record for

being at a pupil's concert, that the affair had a professional air. Mr. Townsend has not been associated with these young women and men who study with him for naught save learning how to sing only, but evidently for higher and broader purposes—the appreciation of art in good music and perfect ensemble work, that is, the intelligence and judgment to sing a standard work so well that the enthusiasm of the finest musicians was awakened and expressed. Forty-five of his advanced pupils sang: Marion Henderson, Lillian Beatty, Olive Whitely-Hilton, John Daniels, Arthur Gould, Katherine Crockett, Mary Harger, Elizabeth Tuckerman, Charles Mandeville, Edmund Munger, Florence Cook and George Dane sang the solo parts. It was called the finest of any like affair ever given here, and many written expressions were sent Mr. Townsend from musicians who were delighted with the beautiful and artistic results which his pupils had displayed. An enthusiastic director of the Cecilia Society expressed himself so pleased with the rendering of "The Swan and the Skylark" that he now desires his choir to undertake it another season.

A musical entertainment was recently given at the Agassiz House at Radcliffe College for the benefit of the scholarship fund of the Radcliffe Choral Society. Several undergraduates assisted the members in a charming program, which included an operetta by Floretta Elmore of the senior class, called "It was a Lover and His Lass." Twenty-five old English songs and dances were introduced, and the incidental music was of the rare type, much of it being yet in manuscript. Mrs. H. H. Gallison, director of the Choral Society, trained the singers. It is considered as being the most interesting and successful affair Radcliffe has yet promoted, and was enjoyed by an audience of superior size and quality.

A brilliant pageant and play is booked to take place at Gloucester, Mass., on the evening of August 1, on the seashore at that picturesque New England point. Percy MacKaye's work to be produced is called "The Canterbury Pilgrims," its arrangement being based on Chaucer's Tales, introducing the period of Richard II, with the manners, customs and dress of the people. Special music will be provided and the New York Symphony Orchestra will be on hand, and besides this there will be choral singing by one hundred trained voices and several hundred school children, accompanied by an organ and the orchestra. Electric and pyrotechnic devices are to aid in the lighting effects, no means being omitted to secure a splendid and memorable display. President Taft and Postmaster General George von L. Meyer will be present, the summer home of the former being situated at Beverly, North Shore, hence in close proximity. Eric Pape, of the Pape Art School, has been appointed master of the pageant and artistic director of the "Canterbury Pilgrims." A charming event associated with this public feast of art will be one of Mrs. Hall McAllister's notable musicales on the afternoon of August 4, on the shore, at which the President and Mrs. Tait will be guests. Mary Desmond, the English contralto, practically adopted by Boston, but now to make her home in New York as a member of the Manhattan Opera Company, has been engaged by Mrs. McAllister for her musical function, all of which adds considerable eclat to the North Shore life the coming summer.

Caroline Gardner Bartlett, the soprano, now sojourning in Mayfair, London, as a guest of Madame Nordica, while on board the steamer bound for England was one of the singers on an attractive program. Among the passengers were Conductor Max Fiedler and Mrs. Fiedler, Glenn Hall (the tenor), Johanna Galski, Madame Flahaut, Adolf Muhlmann, Otto Goritz and Georg Anthes. Madame Bartlett sang a group of songs accompanied by Mr. Fiedler.

Marie Nichols, violinist, and Bertha Cushing Child, contralto, will be the chief assistants in an interesting program to be given on the evening of May 25 in Lamson Hall, at the Young Women's Christian Association, on Warrenton street, for the benefit of the building now occupied by that organization, which is to undergo extensive repairs.

Grace Horne, assistant and pupil of Clara Tippet, announces an early June recital to take place in Watertown

in the quaintly attractive music room of the singer's aunt, Mrs. Walter B. Snow. Miss Horne is a constant student, and is now well equipped in diction and other essentials of good singing, as Mrs. Tippet is fast distinguishing herself for producing singers who do not "mouth," but give the clearest enunciation possible. This, with the beautiful tones which her method gives, causes those who are seeking for an all round teacher—that is, one who is pre-eminently musical as well as an artist in imparting—to find their needs met here. Miss Horne reflects much credit on Mrs. Tippet, and will sing for her friends at the before mentioned recital a group of German songs, another of children's songs, and several more, one of which will be a Mozart aria with violin obligato. Harry Silverman will play the violin, and Mrs. Tippet the piano accompaniments.

Mabel Daniels is well known for assiduity along musical lines, and has contributed several good things to musical literature, especially since she returned from Europe over a year ago. At Radcliffe, which, by the way, is Miss Daniels' alma mater, there is in process of preparation a "Book of College Songs" being collected chiefly by this young writer, assisted by Mrs. F. Rogers and Mrs. Eubuske. This attractive collection will be out very soon, in fact, about commencement time.

Two pupils of Alice Lovett, of Brookline, Frances Owen and Mary MacIntyre, were heard in a program of piano pieces in the "MacDowell Room" at the Mason & Hamlin headquarters on Boylston street one afternoon last week. The room was well filled with friends and patrons to hear these young girls, who played very creditably, indeed, considering that they are students at the high school, and have very little time in which to practice. The pieces included Scarlatti's pastorale; "Schmetterling," by Grieg; nocturne, F sharp major, and valse, by Chopin; intermezzo, Szaliti; "Pierrot dans le style ancien," Chaminade; prelude Mendelssohn; polonaise, A major, Chopin; two numbers by MacDowell, and Schmitt's prelude, each of which was received in an enthusiastic way, the little players showing marked talent and excellent teaching on the part of Miss Lovett.

WYLYA BLANCHIE HUDSON.

Reed Miller Returns from Five Weeks' Tour.

Reed Miller, the popular tenor, has returned from a tour of five weeks with the New York Symphony Orchestra. He sang the "Prize Song" fifteen times, and had big success in Elgar's "Caractacus," at Oberlin, Ohio. His manager has already booked him for some excellent engagements next season. A few press clippings:

Reed Miller sang the love song exquisitely. His voice is big and of lovely quality. His phrasing, enunciation, musical insight and breathing are unusually fine.—Baltimore Sun.

Mr. Miller has a tenor voice of melodious quality, smooth and velvety and with much reserve power, which made his singing of the prize song most satisfactory.—Washington Post.

Mr. Miller made his first appearance last night and was accorded an ovation. He has a tenor voice of absolute purity, and as for temperament no artist could be expected to have more. He has dramatic fire and perfect style, and with his superb voice it is easy to understand how it comes that he has attained top rank among America's foremost singers.—Birmingham Herald.

Mr. Miller was the star of the evening. He was in the best of voice, and at different times during his singing was repeatedly forced to bow his acknowledgments to the thunderous applause of the audience.—The State, Spartanburg.

Mr. Miller's tenor is of a rare excellence, unusually pleasing; his tones are both rich and warm, and possess a dramatic quality well adapted to the two Wagner selections he sang yesterday.—Louisville Post.

Sharing distinction with Fremont was the notable soloist, Reed Miller, one of the most popular tenor soloists in this country. To the extraordinary possibilities of the prize song he gave proof of full appreciation, with his wonderfully sweet lyric notes.—St. Louis Republic.

Rubinstein's oratorio "The Lost Paradise," was given twice at Prague with unusual success.



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PHILADELPHIA, May 24, 1909.

The great musical event of the week just past has been the production of "Hoshi-San," music by Wassili Leps, book by John Luther Long, and "Cavalleria Rusticana" by the Philadelphia Operatic Society, May 21. The two operas were given on a truly magnificent scale at the Academy of Music with a chorus of two hundred, a ballet of thirty-two, the choir of St. Clement's Church and sixty-five members of the Philadelphia Orchestra. The greatest interest naturally centered on this initial performance of "Hoshi-San," as it is seldom that an American city has the opportunity of having a first performance of an important grand opera. "Hoshi-San" is imposing, at times almost overwhelming, a maze of polyphonic problems, skillfully worked out, immensely difficult for orchestra, chorus and soloist, as the lack of connected melody and the independence of the parts makes it absolutely necessary for each performer to rely on himself alone. That mysticism and heavy fragrance which overhangs John Luther Long's "Darling of the Gods" is felt here both in the words and music. Fate is more stern, tragedy more despairing in this Japanese opera than in the modern Italian operas. Without attempting to give even an outline of the story, it may be said that the plot takes place in three acts, representing the interior of the temple and the hill of skulls. The temple dancer, condemned to starvation, because she loves; the warrior rescuer, the Spirit of Life, reincarnation, these are some of the themes which figure in the Japanese legend. The Philadelphia Operatic Society has never appeared to better advantage than it did in singing this opera. With music of such difficulty, much could have been forgiven. But charity was unnecessary in judging the performance. The soloists, the chorus, backed by a splendid orchestra, sang with sureness and expression, while the stage management was simply perfect, the chorus of over two hundred moving on and off quickly, but without the slightest confusion. Mr. Leps conducted his own work in vigorous style. The principal soloists were Isabel Buchanan, as Hoshi-San; Marie Zeckwer, as Jutsuna, a

temple boy; Dr. F. W. Freemantel, as Ji-Saburo; Horace R. Hood, as the Nio, or "Spirit of Life"; William J. Baird, as chief priest. Following "Hoshi-San" the shorter opera of "Cavalleria Rusticana" was given, with S. Behrens, local manager of the Metropolitan Opera Company, in the conductor's chair. Delightful "Cavalleria" was never given in more enjoyable style. The completeness of every detail left absolutely no room for fault-finding. For this opera five harps were used, four in the orchestra and one on the stage. This was doubtless one of the reasons that the intermezzo sounded unusually lovely. Adding much to the stage picture was the procession of forty-eight boys from the choir of St. Clement's Church, who, after entering the church, sang so beautifully that their choirmaster, S. Wesley Sears, might well be proud of the results of his training. The solo parts were as follows: Santuzza, Nancis E. France; Lola, Clafont Parker; Mamma Lucia, Rebecca M. Conway; Turiddu, George Dundas; Alfio, Carl Robinson.

At the concert given in Witherspoon Hall Tuesday evening, May 18, the playing of Joseph Wissow, a twelve year old pupil of the Combs Conservatory of Music, excited considerable comment and great applause. This little fellow, accompanied by the Combs Conservatory Pupils' Orchestra, played a Beethoven concerto, not only playing the notes correctly, but putting style and expression into his work, all of which is even harder to believe when it is known that he makes no use of the pedals; in fact, he cannot begin to reach them, so that every effect he obtained was with the hands alone. Other interesting numbers on the program were Vieuxtemps "Fantasie Caprice" for violin and orchestra, played by Clarence M. Cox; baritone solos from Verdi and Diez, by Wesley Knox; contralto solos from Bemberg and Park, by Marie Stone Langston, and overture "Ruy Blas," Mendelssohn, and "Deux Morceaux," Gilbert Combs, played by the Conservatory Orchestra.

The Camden Choral Society of 150 voices, under the direction of George W. Wentling, held its annual concert in the Camden Theater Tuesday evening. Franco Leoni's dramatic oratorio, "The Gate of Life," was sung by the chorus, which was assisted by a capable orchestra, composed chiefly of members of the Philadelphia Orchestra. Madame Jomelli sang the solo soprano parts; Paul Volkman, of this city, the tenor, and Bertram Peacock, of Baltimore, the bass. Madame Jomelli was also heard in several solo numbers.

Junior members of the Leefson Hille Conservatory of Music were heard in a long program of dainty short pieces at the Orpheus Club rooms Saturday afternoon, May 22. Piano solos predominated, but numbers for violin solo, piano duet, two violins and piano, and three violins and piano prevented any chance of monotony. A Clements sonata, Haydn allegro, Mozart rondo, Mendelssohn "Song Without Words," Jensen dance, indicate the high level of compositions of medium grade performed. Those taking part were Virginia Small, Dorothy Bible, Leonard Epstein, Howard Weatherbee, Edward Mumma, Milton Bornstein, Mary Wetmore, Florence White, Eleanor Watt, Helene Wolf, Cecil Louchheim, Lewis Biggs, Helen Bachman, Bena Rosenthal, Corinne Freeman, Dorothy Baldwin, Lewis Biggs, Earl Barber, Eugene Leber, Florence Fox, Morrell Hiernbaum, May Newman, Martha Fox, Dorothea Neebe, Elias Kurtz, Joseph Fronefield, Rosalie Cohen, William Freeman, Harriet Smith, Martha Fox and Florence Fox.

The spring concert of the People's Choral Society was given Thursday evening, May 20, at Musical Fund Hall. The works sung were Louis Spohr's "Last Judgment," and "By the Waters of Babylon" by S. Coleridge-Taylor. The society was assisted by Helen Elsie Smith, pianist, of New York.

Pupils of Anna M. Littel were heard in recital at the Columbia Club Saturday afternoon. As a teacher of piano Miss Littel is very successful, while her recital programs are always interesting, containing as they do music that is not only good but much that is novel, so that it cannot be said here that all studio programs contain the same

backneyed recital numbers. Represented on the program were Beethoven, Chopin, Mozart, Moszkowski, Moscheles, MacDowell, Arensky, Schumann, Handel, Von Wilm, Sternberg, and Chaminade. The performers were Margaret Whitham, Emma Campbell, Anna Wade, Katherine Haeberle, Margaret Speir, Margaret Jones, Florence Haeberle, Ruth Speir, Howard Schauer, Helen West, Amy Watkins, Helen Saint, Rose McMonigle, Margareta Hinckle, Irene Green, Grace Hause, Ellen Lyman, Irene Green Cora Watkins, Evelyn Arnold, Harry Hause, Rose Schauer, Elizabeth Doyle, Helen Pallen and Grace Hause.

The choir of the Evangelical Lutheran Church of the Incarnation sang Haydn's "Creation" Tuesday evening, May 18. The chorus, which has been growing in numbers for some time, consisted of seventy-five voices, and under the direction of the minister of the church, Nathan R. Melhorn, did excellent work. Ralph Kinder was the organist for the occasion.

Three pupils of the Combs Conservatory of Music were heard in recital at Greek Hall Tuesday last. These were Caroline Elizabeth Furman, pianist; Lucyhearn Broadstreet, soprano, and Virginia Clegg, accompanist. The program contained the following numbers:

| | |
|---|-------------|
| Piano, Romance and Scherzino..... | Schumann |
| Vocal aria from Samson and Delilah..... | Saint-Saëns |
| Piano— | |
| Romance | Combe |
| Norwegian Dance | Combs |
| Night in June..... | Combs |
| Valse Ballet | Combs |
| Vocal Dreams | Strelezki |
| Piano— | |
| To a Wild Rose..... | MacDowell |
| To a Water Lily..... | MacDowell |
| Vocal, Voi Che Sapete (Marriage of Figaro)..... | Mozart |
| Piano, Wedding Day..... | Grieg |
| Vocal, Fond Heart, Farewell..... | Temple |
| Piano, Valse | Schutt |

The Philadelphia Musical Academy's concert at Musical Fund Hall Saturday, May 22, was quite a big affair. The 1909 graduating class was heard in the difficult solo work, accompanied by the pupils' orchestra. Such numbers as the Rubinstein piano concerto, the Camille Zeckwer piano concerto, Liszt Hungarian fantasia, the Wieniawski Faust fantasia for violin, and songs by Schumann, Loewe and Massenet made up the difficult program. An unusually long list shows the graduates of the different departments:

Piano Department: Alice Levins, Bessie Hofkin, Amelia Margolies, Margaret Lee, Minnie Thomas, Tina Margolies, Clara Martin, Dominic Castelluccio, Ethel Slav, Jane McCurdy, Annie Steerman, Florence Rogers, Fannie Tillinghast, Ethel Stone, Mabel Hall.
Vocal Department: Mary Cooper, Mary Macan, Ada McIntyre, Robert Montgomery.
Violin Department: Alma Grafe.
Theory Department: Henrietta Herman, Katherine Rowan, Alma Grafe, Catherine Westling, Edward Spielman, Edith Wesley, Joseph Hopkins, Dominic Castelluccio, Gertrude Chandlee, Bessie Hofkin.
Receivers of Teachers' Certificates: Henrietta Herman, Blanche Eastburn, Ethel Scott, Annie Semple, Dorothy Bauer, Sarah Finch, H. Stanley Gery.

WILSON H. PILE.

Victor Harris Moves into New Studio.

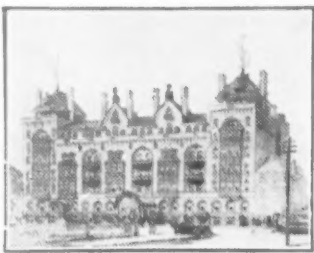
Victor Harris the teacher of singing, whose studio for the last eighteen years has been in the Alpine, 55 West Thirty-third street, New York, has just moved into his recently completed studio in the new building called the Beaufort, which is at 140 West Fifty-seventh street, telephone number, 3053 Columbus. This fourteen story building, one of the handsomest in New York, has only recently been finished, and Mr. Harris, new studio and apartment has been designed and built for his special needs.

Mr. Harris will continue to teach through a part of June this year, instead of ceasing on the 1st of June, and will resume his work about September 15.

Metropolitan to Have a Concert Department.

An official announcement from the Metropolitan Opera Company reports that the company has established its own concert department and that hereafter singers will be booked directly from the Metropolitan. The new department has been placed in charge of F. C. Cappiceis.

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MUSIC FESTIVAL IN LINCOLN, NEB.

LINCOLN, Neb., May 19, 1909.

May 17, the first day of the festival, dawned auspiciously enough, but did not remain so. The evening of the 16th there had been a terrific rain, and after it was over everyone thought that the 17th and 18th would be fair, but not so, for gloomy weather and intermittent showers proved the keynote of the entire two days.

For the children's concert Monday afternoon, May 17, no tickets were sold whatever, the admittance having been



NEBRASKA STATE CAPITOL AT LINCOLN.

limited strictly to the school children, who were appreciative of the excellent free treat provided for them and they attended in large numbers.

The programs follow:

MAY 17, 2:30 P. M.

Wedding March from Midsummer Night's Dream.....Mendelssohn
Spring Song (strings and harp).....Mendelssohn
Traumerei.....Schumann
Serenade.....Moszkowski
Intermezzo.....Mascagni
Pizzicati.....Debussy
Minuet (strings).....Boccherini
Marionettes.....Glazounov
Funeral March of a Marionette.....Gounod
Waltz, On the Beautiful Blue Danube.....Strauss



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MAY 17, 8:15 P. M.

Symphony Concert.

Soloists: Louise Ormsby, soprano; Arthur Middleton, bass;
Richard Czerwonky, violinist.
Overture, Le Carnaval Romain.....Berlioz
Bass solo, Prologue to Pagliacci.....Leoncavallo
Mr. Middleton.
Fifth Symphony.....Tschakowsky
Soprano solo, Louise's aria from Roman Musical, Louise.....Charpentier
Miss Ormsby.
Capriccio Espagnol.....Rimsky-Korsakow
Violin solo, Concerto in G minor.....Bruch
Mr. Czerwonky.

Rhapsodie Hongroise, No. 2.....List
With original harp cadenza by Henry G. Williams.

MAY 18, 8:15 P. M.

Operatic Concert.

Louise Ormsby, soprano; Esther May Plumb, contralto;
Garrett Hedge, tenor; Arthur Middleton, bass; Carlo
Fischer, cellist; Salvatore Nirella, clarinetist.
Vorspiel to Meistersinger.....Wagner
Bass solo, Aria from Queen of Sheba, She Alone Charmeth
my Sadness.....Gounod
Mr. Middleton.
Polonaise from Mignon.....Thomas
Tenor solo, Rudolfo's Song from La Boheme.....Puccini
Mr. Hedge.
Violin solo, Meditation from Thaïs.....Massenet
Duet from Don Juan, La ci darem la mano.....Mozart
Miss Ormsby and Mr. Middleton.
Song of the Rhinedaughters (from Götterdämmerung).....Wagner
Trio, Finale from Faust.....Gounod
Miss Ormsby, Messrs. Hedge and Middleton.
Scenes Alsaciennes, Sous les Tilleuls (Under the Lindsens).....Massenet
Cello, Mr. Fischer; clarinet, Mr. Nirella.
Vocal quartet from Rigoletto.....Verdi
Misses Ormsby and Plumb, Messrs. Hedge and Middleton.
Overture, Tannhäuser.....Wagner

The performances by the Minneapolis Orchestra, under the direction of Emil Oberhoffer, aroused much enthusi-



THE TEMPLE-STATE UNIVERSITY, LINCOLN.

asm, and from first to last the music was presented with spirit and understanding. Miss Ormsby, the soprano, carried all before her both evenings, and the other singers were equally well received. Mr. Czerwonky, the violinist, proved himself a convincing artist. His tone is pure and his intonation all that the most exacting could wish.

It may be worth while to reproduce some comments heard in the lobby of the Oliver Theater during the festival concerts:

"Mr. Oberhoffer is one of the best directors this country affords and the Minneapolis Orchestra one of the best in the world."

"Mr. Middleton is a very wise man to give his solos in English; people like to hear him sing in a language they can understand."

"Did you ever hear such beautiful harp playing before? Mr. Williams is a wonder."

"This was the most enjoyable festival we have ever had here. Bravo for the Minneapolis Orchestra!"

George Hamlin's Success at Festivals.

George Hamlin, the distinguished American tenor, has met with greater success than ever on his recent Musical Festival appearances throughout the country. All his press comments are in the spirit of the following:

George Hamlin, who is no newcomer to Albany, having appeared at the last two festivals of the association, sang the role of

Radames, in which he won the same honors that are his whenever he appears in concert, opera, or oratorio. His voice is highly cultivated and artistic, with rich and opulent tones, and his solos, "Heavenly Aida" and "The Fatal Stone Is Now Upon Me Clinging," and in his duets with Amneris and Aida, were given with that finish that is characteristic of whatever he does.—The Argus, Albany, May 4, 1909.

It is not exaggeration to say that George Hamlin, a tenor of national reputation, sang the role of Radames with consummate art, sustaining nobly his reputation as a great tenor. He was repeatedly encored, eliciting the greatest enthusiasm from the sympathetic audience.—Daily Press-Knickerbocker and Albany Morning Express, May 4, 1909.

Mr. Hamlin, from whom much is expected, fairly outdid himself last evening.—Albany Evening Journal, May 4, 1909.

George Hamlin sang the part of the Narrator. Mr. Hamlin is not only a good musician, but he is also a thinker and a man of



ELKS' CLUB HOUSE, LINCOLN.

feeling. He did his work artistically and well.—The Post-Express, Rochester, April 29, 1909.

George Hamlin, one of the best liked tenors today on the professional stage, was a splendid Narrator, singing with fine enunciation and beautiful tone quality.—Rochester Evening Times, April 29, 1909.

Calzin Closed His Tour in Indianapolis.

Alfred Calzin, the brilliant pianist, closed his tour with Arthur Hartmann, the violinist, at Indianapolis. The following criticism is from the Indianapolis News of May 13:

Mr. Calzin is a pianist to admire, but he is unlike any other pianist that has ever played here. He has a strong individuality



THE LINCOLN HOTEL, LINCOLN.

and his work was original and interesting. He has an enormous technical skill and a crispness and freshness that are charming.

Paul Ertel's symphonic poem, "Die Nächtliche Heerschau," was played in Dessau (under Mikorey) with rousing success.

At Essen, Wagner's complete "Ring" cycle was produced twice during the past month.

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Loie Fuller Tour Under Hanson's Direction.

Before sailing for Europe on the Cleveland, Loie Fuller signed one of the most important contracts ever concluded in this country. Under the direction of M. H. Hanson, who had charge of the Wullner engagement, "La Loie," as they name her in Paris, will revisit this country early next fall and dance her way, with the girls whom she has taught what she calls "natural dancing," from Boston to the Pacific Coast, to British Columbia, Eastern Canada and Mexico.

It is years since "La Loie" has paid more than fleeting visits to her native land. Her popularity in France and other parts of Continental Europe and South America has persisted through all the various transformations of her art and talent.

It began with her invention of the "Serpentine" dance, which made her for five hundred nights or more the sensation of the Folies-Bergere. It grew greater when she took to a more dramatic form of art with the production of her "Salome" at the Comedie-Parisienne. And it has blossomed anew quite recently with her introduction of the "Natural Dancers," in which she will appear when she returns in September.

"La Loie" will have complete charge of the ballets at the New Boston Opera House. She has been engaged with her pupils to interpret six important ballets, illustrative of Beethoven's sonatas, Liszt's rhapsodies, Shakespeare's "Midsummer Night's Dream" (with Mendelssohn's music), "Salome" (with Piere's setting), "Orpheus and Eurydice" (with Gluck music), "Undine" and other subjects.

All the ingenious and exquisite lighting effects and scenic devices which will be used in these so called "ballets" are the invention of "La Loie."

While in California, the "natural dances" of the famous American artist will be seen in the Greek Amphitheater at Berkeley.

Rodin, the great sculptor, after seeing her arrangement of "A Midsummer Night's Dream" wrote "La Loie" a letter in which he declared that "nothing in all antiquity" could have been more beautiful. Jules Claretie, director of the Theatre-Francaise, was equally enthusiastic.

An orchestra of sixty picked musicians, under the direction of famous conductors, will accompany the "natural dances" on the Loie Fuller tour.

During the season La Loie will interpret her ballets at Carnegie Hall and elsewhere in New York.

Myrtle Elvyn's Western Triumph.

Myrtle Elvyn, the brilliant young American pianist, who is now on a Western tour, is winning a succession of triumphs throughout the territory in which she is appearing. Miss Elvyn, who is playing the Kimball piano, began her tour at Berkeley, Cal., April 26, and will complete it at Tarkio, Mo., May 29. In every city visited this American artist has been the recipient of much attention and enthusiastic plaudits, and in a number of instances Miss Elvyn has been booked for second appearances.

At Pullman, Spokane, Tacoma, San Francisco, and the other large points on the Pacific Coast, Miss Elvyn was hailed by both public and press as a pianist of rare ability, and no artist has ever appeared before more enthusiastic audiences in the Far West. After her first recital in Portland and Seattle each city immediately demanded a second appearance of the virtuosa.

Reports from Portland and Seattle state that fully ten thousand people in each of these flourishing places, heard Myrtle Elvyn amid unusual and well deserved enthusiasm.

Following are some excerpts of the press:

The most brilliant achievement of the evening was that of Myrtle Elvyn at the piano in the difficult concerto in A minor (Grieg). It ranks among her best offerings and took the audience by storm. Admiration of her reached the "brava" point amid a tumult of hand clapping and vistas of flowers. She is a magnetic young girl, with

a mass of tumbling golden hair and statuesque as a Juno.—The Evening Telegram, Portland, May 1, 1909.

Her piano playing reminds me of a mass of shining pearls, with sparkling prisms of color.—The Morning Oregonian, Portland, May 1, 1909.

Myrtle Elvyn's work scored such a success at the musical festival last night that there have been many requests that she appear on the program again. She has consented to play a number tomorrow evening on the program that precedes the "Stabat Mater." She will play the splendid E flat concerto of Liszt, which is such a sparkling composition.—The Oregon Daily Journal, Portland, May 1, 1909.

Myrtle Elvyn easily scored the success of the evening. Her rendition of the Grieg concerto was highly enjoyable.—The Star, Seattle, May 4, 1909.

A clear cut technique, well defined in a firm and ripened touch, is Miss Elvyn's most valuable asset, and her powerful tone pro-



MYRTLE ELVYN.

duction is quite wonderful in such a young pianist.—The Daily Ledger, Tacoma, May 6, 1909.

Annabelle Wood's Recital.

Among the personal pupils of Kate S. Chittenden at the American Institute of Applied Music none have greater natural gifts, or have applied them to better effect than Annabelle Wood, pianist, who gave a recital at that institution May 22. She plays with a certain liveliness of style and technical clearness rare indeed, and these points of merit were observable in Brahms' "Rhapsodie," Gerstheim's "Acolus," Haydn's sonata (the thirty-fourth), Schumann's "Kreisleriana" and brilliant pieces by Poldini, Liszt and Schloer, which she played from memory. Albert Turell sang that ancient love song "Caro Mio Ben," and Handel's "Where e'er You Walk" with good expression. Scheduled for the immediate future is the annual recital in the hall of the institute by the graduating class, seven young women, when certificates and diplomas will be presented, May 28, and a recital by students, June 1, in Chamber Music Hall.

MUSICAL EVENTS IN MADISON.

MADISON, Wis., May 22, 1909.

Albert Janpolski, the Russian baritone, was heard here in recital March 11, and delighted his audience by his splendid voice and artistic work. This was the fifth number in the artists' recital series. Inga Sandberg was the accompanist.

A very interesting musical event was the annual spring concert given by the Mozart Club before a large and appreciative audience in the Fuller Opera House April 16. Elias Bredin, the able director, and his well trained chorus, were at their best. Grace Nelson, of Chicago, soprano, and Fredrik Makmuri, violinist, assisted, and Alice Regan and Inga Sandberg were the accompanists of the evening.

A very interesting concert was given April 23 by Aubi Pearle Meyer, soprano, and Leland Hall, pianist, in the Fuller Opera House, under the auspices of the English Lutheran Church. Aubi Pearle Meyer, who recently returned from Europe, made her first public appearance in this concert, and made a most favorable impression. She possesses a very pleasing high soprano voice, which shows very careful training. Her enunciation was excellent.

The last of the subscription concerts given by the Madison Choral Union during the present season, under the direction of R. G. Cole, was the presentation of "King Olaf," with music by Sir Edward Elgar, the words being by Henry Wadsworth Longfellow and H. A. Acworth. This was heard for the first time in Madison, and was very favorably received. Mrs. Cole was the accompanist of the evening, and the assisting soloists were Frederic Martin, of New York City, bass; Mabel Sharp Herdieu, soprano, and John B. Miller, of Chicago, tenor.

The musical event of the season was the concert given by Fannie Bloomfield Zeisler in Armory Hall May 6. The artist completely captivated her audience.

A meritorious recital was that given May 14 in the Presbyterian Church by faculty members of the University School of Music, Elias Bredin as organist, Willy Jaffe, of Milwaukee, violinist, and Alice Regan, accompanist. This was the last number in the artists' recital series, and reflected great credit on all the participants.

ADA BIRD.

Litta Grimm's Successful Tour in the West.

Litta Grimm, the young contralto, has returned to New York from a successful tour in the Middle West. Miss Grimm won a real triumph while singing for the Eurydice Club in Toledo, Ohio, and as a result was at once engaged for next year. This is one of the oldest musical clubs in the country.

At Connersville, Ind., Miss Grimm sang at the music festival, and among those who heard her were several officials, musicians and musical directors from other towns. She heard immediately from Dr. S. C. Dickey, president of the Winona Lake Chautauqua, who, on learning that she would be in this country this summer, engaged her for the music festival to be held at Winona in July. This is quite an honor for so young an artist for some of the greatest singers have appeared at the Winona Lake Assembly. The New York Symphony Orchestra has been engaged for Winona this summer and Miss Grimm will sing for one week with that organization. The young contralto is a favorite pupil of Alexander Heinenman.

Some of Miss Grimms recent press notices are appended:

Miss Grimm has a rich contralto voice, of excellent range, and with innate sympathetic tonal color. She wins her audience the moment she appears, and holds them with the subtle emotional quality of her art. She responded graciously to several encores.—Toledo Times, May 5, 1909.

The three German songs were sung with more freedom, and were therefore more acceptable. The encore number, "In the Time of Roses," received a delightfully artistic rendition. A final group of English songs was well done, with considerable passion. On being recalled, she sang a simple Irish air in a beautiful manner.—Toledo News-Bee.

Miss Grimm's singing was another success. Her voice is well cultivated, smooth and even-toned, and has the sympathetic quality that always captivates an audience. She met with an enthusiastic reception last evening, and the impression she created with her first selection, "O, Don Fatale," from Verdi's "Don Carlos," was increased with her group of German lieder and English ballads.—Toledo Blade.

Miss Grimm captured the hearts of the audience in her group of songs, which were in English and of a simple character, which go right to the heart. She is a superb artist with a superb voice and presence. Her highly artistic temperament insures artistic rendering of anything she undertakes.—Connersville Examiner.

Lita Grimm seems in character what her voice expresses in song. The beauty of her music lies in her God-given quality of human sympathy that touches the heart with the simple tenderness of her expression. The full, rich tones are beautiful of themselves, but the heart behind them is what reaches out and finds a response in the listener.—Connersville News.

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| Leaves PARIS-NORD : : : : | 8.25 A.M. | *9.50 A.M. | *Noon | *4.00 P.M. | 9.00 P.M. |
| Arrives LONDON : : : : | 3.35 P.M. | 5.12 P.M. | 7.05 P.M. | 10.45 P.M. | 5.29 A.M. |
| Leaves LONDON : : : : | *9.00 A.M. | 10.00 A.M. | *11.00 A.M. | *2.20 P.M. | 9.05 P.M. |
| Arrives PARIS-NORD : : : | 4.45 P.M. | 5.49 P.M. | 6.40 P.M. | 9.15 P.M. | 5.50 A.M. |

* DINING CAR

OBITUARY

Isaac Albeniz.

Isaac Albeniz, the Spanish composer, died at Cambes Bains, France, May 19. Not much is known in America about his biographical history, except that he was a grandnephew of Pedro A. Albeniz, a leading Spanish pianist, and that the late composer first saw the light of day at Camprodon, Spain, May 21, 1861. He studied in Paris, Leipzig and Weimar. A comic opera by Isaac Albeniz, "The Magic Opal," was produced in 1893 in London, where he lived for many years. Other operas of his were "Enrico Clifford" and "Pepita Jimenez." For piano Albeniz wrote over two hundred pieces, several of them having been played in America by Harold Bauer, Rudolph Ganz, Rafael Navas and others.

Anniversary Concert by Dayton Philharmonic.

The principal musical event in Dayton this season was the 100th anniversary concert of the Philharmonic Society, under the conductorship of William L. Blumenschein, who has been its conductor thirty-one years. The society was heard in Mendelssohn's "Elijah," with organ and piano accompaniment, in the Third Street Presbyterian Church. Both the press and public alike were enthusiastic over the work accomplished by the chorus and congratulations or chorus and director were heard on every side. The soloists were Marion Green, basso (Chicago); Annabelle Ambrose, soprano; Mary Goode Royal, mezzo soprano; Elizabeth Thomson Wilson, contralto (of Grandville, Ohio), and Charles P. Holland, tenor. The accompanists were Uran A. Deger, organist, and Ethel Martin Funkhouser, pianist.

The officers of the Philharmonic Society are as follows: Albert B. Shauck, president; P. J. Rotterdam, vice president; H. D. Hendrick, secretary, and Charles W. Slagle, treasurer. Music committee—Mrs. S. L. La Rose, Annabelle Ambrose, O. E. Wright, and Lee R. Hooper. Librarians—Hollis L. Coblenz and Charles S. McGee. Official accompanist, Ethel Martin Funkhouser. The directory of the active members of the Dayton Philharmonic Society is

as follows: Sopranos—Annabelle Ambrose, Grace B. Arnold, Mary J. Berger, Susie D. Berger, Blanche L. Berry, Mamie G. Boyer, Mrs. W. L. Blumenschein, Emma L. Brenner, Daisy Brumbaugh, Mary C. Bucher, Mrs. Alzina Weeks-Buriff, Effie L. Clark, Edna S. Crowl, Mabel L. Cook, Mary Ella Cook, Helen J. Currier, Agnes Duckwall, Mrs. F. H. Diehm, Ella S. Ebricht, Elizabeth M. Ellis, Mae E. Eckles, Laura E. Flecksteiner, Luella Firth, Anna Marie Fravel, Mrs. Andrew M. Fox, Mrs. Francis Clay Gray, Julia C. Griffith, Lucy F. Griffith, Nellie Janke, Jennie Fallis Knuth, Sara Lyon Lounsbury, Elizabeth Matern, Edna Mitchell, Nellie McCally, Mamie G. McGrath, Helen Miller, Margaret Marble, Rose S. Mayer, Mabel C. Moore, Elizabeth Mulford, Ada Norris, Mrs. Charles I. N. Peters, Martha P. Roth, Mrs. John Elliott Rice, Ida C. Ritzler, Margaret Ritzler, Cora Russ, Elizabeth Schroeder, Lily M. Sharp, Florence Sheeler, Betty C. Spenser, Edna Spivey, Mrs. E. L. Steenrod, Edna Sutton, Beatrice Vollmer, Minnie Washburn, Harriet C. Wright, and Nan B. Williams; altos—Jessie A. Binkley, Miss S. Louise Boyer, Mrs. Edward T. Brewster, Anna A. Buhlman, Lillie Carpenter, Anna Dopf, Ruth Duckwall, Marie Durst, Daisy W. Fletcher, Mrs. Will Fogarty, Ethel Martin Funkhouser, Gussie E. Giesdorf, Alice Ray Gilpatrick, Kate Helfrick, Esther Hoffman, May Hoover, Mrs. W. R. Howe, Harriet Irwin, Ida Jurgensmeier, Fannie Favorite La Rose, Mrs. Charles L. Loos, Etta L. Lowes, Mrs. Charles S. McGee, Julia E. McGrath, Emily M. Mayer, Mabel Kephart, Mrs. H. E. Morrill, Anna M. Oldig, Louise R. Oldig, Mrs. H. H. Prugh, Albra Rayner, Cecilia C. Ritzler, Florence Reeder, Rose Robin, Mary Goode Royal, Addie F. Shank, Josephine Sheeler, Mary Shepherd, Harriet M. Smith, Welthy O. Smith, Volney A. Troxell, Lennora Tuttle, Jennie G. Van Horne, Mrs. S. B. Weeks and Lydia E. Wetz; tenors—J. Elam Artz, Edward Attick, John N. Bell, C. E. Buriff, Hollis L. Coblenz, J. R. Ebricht, Charles Eckles, H. E. Haines, A. A. Hartman, C. A. Haskett, Charles P. Holland, Lee R. Hooper, Samuel E. Kumber, Thomas Lake, Karl Lorenz, Deming H. Lucas, G. A. Lyndenberg, Charles S. McGee, C. F. Mann, V. W. Mider, W. Mider, D. W. Mikesell, Evert Myers, Charles I. N. Peters, J. E. Peterson, James J. Pocock, J. W. Smith, C. C. Wagner, O. E. Wright, Charles Snellgrove, and George Swallow; basses—T. S. Achor, Louis Baer, Hugo C. Bartel, W. H. Beard, Helmuth E. H. Behrend, R. M. Chapman, W. L. Cotton, Roy Crawford, W. V. Crew, W. C. Crider, W. H. S. Elwell, F. S. Fry, A. M. Fox, F. O. Garwood, A. U. Gatchell, D. H. Hamm, U. S. Harman, H. D. Hendrick, Theodore Janke, C. D. Kriete, J. M. McGrath, Charles A. McMullen, P. J. Rotterman, Milo E. Powell, I. Newton Seever, C. Schwieterman, A. B. Shauck, W. K. Spindler and S. B. Weeks.

Seventy Thousand People Heard Baldwin.

Professor Samuel A. Baldwin has been heard by seventy thousand people in the course of his fifty-four organ recitals at City College the past season. Probably no organist in the world has played to so many interested listeners. He has played in the half a hundred recitals 384 numbers, 185 of these different works. May 23 found the Great Hall again well filled, an attendant quoting the number present at 1,800, and these applauded vigorously what they liked, such as Batiste's "Communion in G"; Dethier's "Andante Cantabile in E" with oboe solo and flute-like chord effects; Schubert's "Am Meer," in which Baldwin gets weird effects, hollow, shell-like minor sounds of ineffable sadness; and this same audience remained deadly silent after the several movements of a sonata by Elgar. May 19, Rubinstein's "Kammenoi-Ostrow," "Elizabeth's Prayer," and the overture to "Tannhäuser" pleased most; and May 16, Schumann's well known "Traumerei" drew a burst of applause. People dearly love to hear what they know! A symphonic piece by Cesar Franck was full of stunning effects, twenty minutes long, and this was enjoyed by both layman and musician. May 12, the Vorspiel to "Lohengrin" was probably the most popular piece, Handel's concerto in F and a barcarolle by Faulkes pre-

sented charm of differing sorts. Elgar's "Pomp and Circumstance" march closed the recital. It is deeply significant that pleasant spring days saw no falling off in attendance; on the "South Lot," bleachers full, baseball and football viewed by hundreds; inside the hall an attentive, courteous folk, who look upon Professor Baldwin as a sort of necromancer, who coaxes most marvelous sounds from out his big instrument. The last of this season's recitals, the eighty-first, takes place this, Wednesday, afternoon, at 4 o'clock, with this program:

Prelude and Fugue, E flat.....Bach
Andante from fifth symphony.....Beethoven
The Question; the Answer.....Wolstenholme
Pilgrims Chorus, Evening Star.....Wagner
Symphony, No. 5.....Widor

The "P. L. M."

(Paris, Lyon, Mediterranee R'way Co. of France)



SAINT-REMY

Triumphal arch and funeral monument. This is all that remains of antique "Glanum" which Fliny and Ptolemy mention. These monuments have a great artistic value, even in that Rhone Valley, where the Roman ruins are so plentiful and so important. Easy access to Saint-Remy from

ARLES

The opportunity should be taken to see in this city the Arena, the wonderful cloister of St. Trophime, the Alyscamps, and nearby

LES BAUX

Ruined fortified village, which deeply impresses the mind and shows, as does no other place, what was the seat of an important family in the medieval age.

AIGUES-MORTES

With its enclosure of intact walls of the XIIIth century, from where St. Louis sailed for his crusade.



ORLEANS RAILWAY CO. OF FRANCE

Commutation tickets to be used on the lines reaching the CHATEAUX DE LA LOIRE and giving the right of travelling on these lines as often as may be desired. These tickets include return trip to and from Paris.

1st Class, \$15
2nd Class, 11
Validity 15 Days

Special Reductions for Families

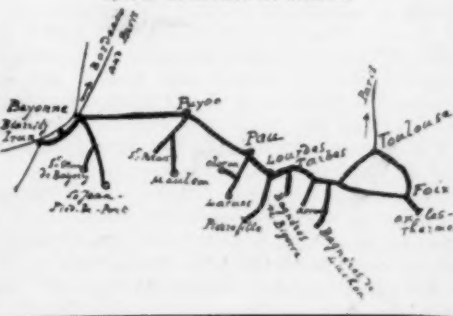


MIDI RAILWAY CO. OF FRANCE

Commutation tickets to be used on the lines reaching the principal points of the WESTERN AND CENTRAL PYRENEES MOUNTAINS and giving the right of travelling on these lines as often as may be desired. These tickets include return trip to and from Paris.

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| | | |
|--------------------------------|-------------|------------|
| Leaves PARIS (St. Lazare) . . | 10.20 A. M. | 9.30 P. M. |
| Arrives LONDON (London Bridge) | 7.00 P. M. | 7.30 A. M. |
| (Victoria) | 7.00 P. M. | 7.30 A. M. |
| Leaves LONDON (London Bridge) | 10.00 A. M. | 9.10 P. M. |
| (Victoria) | 10.00 A. M. | 9.10 P. M. |
| Arrives PARIS (St. Lazare) . . | 6.40 P. M. | 7.05 A. M. |

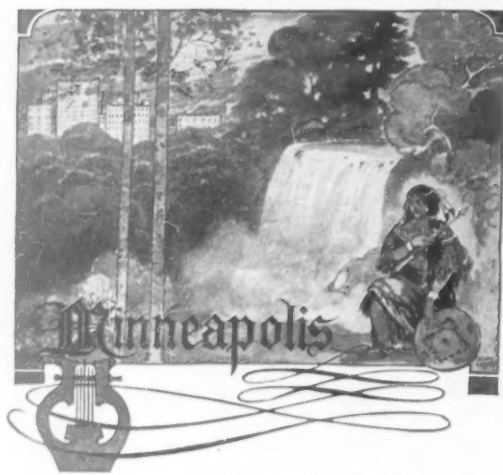
ONE-WAY TICKETS (GOOD FOR 7 DAYS)

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STOP-OVER PRIVILEGES AT EVERY STATION



MINNEAPOLIS, MINN., May 22, 1909.

The new West High School gave a joint recital Friday evening, May 21, which was very interesting, both from musical and educational view points. This is the first school year of the West High, and all organizations were necessarily late in getting started, besides having no previous years' practising together to help out. If these new musical workers can do so well under such drawbacks we must needs expect really remarkable work of them in future years. The school has organized four main musical organizations so far—a "Girls' Glee Club," a "quartet" of girls from the glee club, an orchestra and a string quartet. The Glee Club has only been practising since March, and does great credit to Ednah Hall, of the "Thursday Musical," who has been training the members. Of course they have to contend with the extreme lightness and instability of voices of nearly or quite all school girls of that age and, everything considered, it was really wonderful how well they sang such selections as "The Shoogy Shoo," by Ambrose, and "A Southern Lullaby," by Greely. The quartet was especially enjoyable in "Sleep, Little Baby of Mine," by Dennee. The West High orchestra is quite a remarkable organization, in that its leader is a Sophomore of eighteen. In view of the fact that a high school orchestra leader has absolutely no choice of his material, but must make the best of whatever cares to join, and is even handicapped in a degree by the necessary mildness and great diplomacy required to hold the orchestra together, it is really remarkable the amount of good work which Mr. Heising has been able to get out of his men. Mr. Heising is very ambitious for them and hopes to do a very much higher grade of work another year. Unfortunately, most school occasions demand a class of music not in keeping with this young leader's best ambitions, but he expects to work in a goodly number of standard orchestra numbers as rapidly as possible. "The War March of the Priests," from "Athalia," is their most ambitious work as yet, but it was unusually well done and thoroughly appreciated, while such numbers as the "Japanese Romance," by Moret, and "Apple Blossoms," by Kathleen Roberts, was quite delightful in their dainty clearness and precision. The West High string quartet is probably the only school string quartet in existence which plays only legitimate classic chamber music. These boys have been practising together only a month or so and have worked on the Volkmar and easier Haydn quartets, but are very anxious to enlarge their repertory, and by fall expect to stand second to none of their grade. Edward H. Towler, first violin of the quartet, and also concertmeister of the school orchestra, is seventeen years old and a sophomore. Donald Coe Hawley, second violin, is fourteen and a sophomore. Ralph Colby, viola, is also fourteen and a sophomore, while the cellist, Robert George, is a junior. The quartet played the Volkmar op. 58, No. 1, C major, upon this occasion and deserves great credit for the artistic interpretation and musicianly execution of the selection. Ethel Harwood played the Rhapsodie Hongroise, No. 12, by Liszt, in a very artistic manner for so young a player, and two other pupils, Edna Overlock and Martha Fibigar, sang a couple of songs very sweetly; also Harold Duzee sang "Cycle of Life," a and b, by Ronald, very acceptably.

At a recent service at the Church of the Divine Paternity in New York, J. Warren Andrews, organist and choirmaster, selected the entire service from the oratorio "Isaiah." This work is from the pen of Willard Patten, one of the foremost vocal teachers and chorus directors in the Northwest. Mr. Patten has just received word that the entire work was sung by the Kingston Choral Union (N. Y.) on the evening of April 28. The oratorio was published in 1868, and has been given many performances in this country since, the most notable being at the Omaha Exposition with the Theodore Thomas Orchestra.

Several pupils' recitals have been given at the Minneapolis School of Music, Oratory and Dramatic Art this

week. That on Monday night was by pupils from the department of oratory, and they had the assistance of Essie Bates, soprano, a pupil of W. H. Pontius, and Jean Hartzell, violinist, a pupil of Grace Golden. Tuesday night, pupils of Kate Mork were heard, assisted by Sumner Engberg and Mildred Peacock, pupils of W. H. Pontius. Those appearing on this program were Mrs. Bess Hutchins, Louise Brown, Laura Peterson, Sumner Engberg, Sylvia Anderson, Mary Smith, Lillie Moe and Louise Peacock. The program was varied and was made up of numbers from Chopin, Beethoven, MacDowell, Lack, Grieg, Godard, Schubert, Chaminade and Nevin.

One of the most enjoyable piano recitals the writer has heard in some time was that Wednesday afternoon by M. D. Folsom at his studio in the Studio Arcade. His reading of a Bach bourree and gavotte was exceedingly fine, and his playing of Hensel's "If I Were a Bird" was superb. He played also a group of Chopin numbers and showed a sympathetic attitude toward them.

Ruth Anderson, one of the first violins in the Fadette Orchestra of Boston, is home for a fortnight.

Theodore Martin, who has been musical director of the Orpheum for the past five years, will leave Saturday, May 29, for Germany, where he will remain for the next three months. He does not intend to spend all of his time in the Fatherland, but will visit cities in Italy, France and Austria as well. Mr. Martin and his ten associates have been giving the patrons of the Orpheum some pretty good music. Standard overtures and selections have been the rule, and the only cheap music played in that theater has been that produced by the so called musical teams.

Albert Von Doenhof, the well known New York pianist and composer, will spend the summer in Minneapolis, and will have his studio in the Metropolitan Music Company Building. Mr. Von Doenhof has many friends in Minneapolis, and had a large class here last summer.

Margaret Gilmor, one of the gifted young pianists of this city, will leave for Berlin September 1 to study piano, probably with Alberto Jonas. Miss Gilmor is a teacher in the Minneapolis School of Music, Oratory and Dramatic Art, and is one of the most popular pianists in this city. She is a pupil of Fannie Bloomfield Zeisler.

Mayme Forsyth has been engaged as soprano at the Lowry Hill Congregational Church. Dean Fletcher is organist and choirmaster.

At a song recital given by pupils in the Goodwin School of Music last week the following pupils appeared on the program: Ellen Rudeback, Mrs. Jessie Royer, Mrs. R. S. Senn, Leslie Close, Tillie Olsen, Arthur Swenson, Monsieur Duflos.

Mrs. A. J. Lembeck presented her pupils in a recital at the Thursday Musical Studio last Thursday evening. Those on the program were: Carrie Ibsen, Corinne Simmons, Vera Yungquist, Hortense Palmer, Norma Wallace, Lillian Horner, Lillian Gund, Henrietta Hastings, Ruth Raymond, John Wall, William Higi, Pierce Wall, Janette Hall, Hazel Tyler, Ruby Gund, Cecilia O'Neill, Marian Dowd.

The Y. M. C. A. Auditorium was nearly crowded Tuesday night when members of Mr. Hutsell's chorus gave a program of music and recitation. It was a splendid miscellaneous program that was offered, and it was enthusiastically received. Among the most enjoyable features were two solos by Mr. Hutsell, "Der Lindenbaum" and "Das Fischermaedchen," by Schubert. J. C. Scherer played a zither solo and later was heard to advantage in a solo with violin obligato, Mr. MacPhail assisting. Mr. MacPhail was also heard in a splendid group of violin numbers, which included "Tenaglia" and "Serenade," by Brdla, and "Ziegenweiser" of Sarasate. Tenie Murphy was heard in several songs.

The senior class of the Northfield High School gave a very successful performance of "Higbee of Harvard," under the direction of Charles M. Holt, of the Minneapolis School of Music, Oratory and Dramatic Art, last Friday night.

The second graduation recital of pupils of Mr. and Mrs. Charles M. Holt will take place on Tuesday evening, May 25, at the school hall. Ethel Weymouth, of St. Croix Falls, Wis., and Mrs. Ethel Pitkin, of St. Paul, will appear on this program, assisted by Anna Strehlow, pianist; Agnes Hallum, and a quartet of pupils of William H. Pontius.

Maud Meyer, of Burlington, Ia., pupil of William Pontius, of the Minneapolis School of Music, Oratory and Dramatic Art, will give a graduation recital Friday evening, May 28, in the school recital hall. Her voice is a

pure lyric soprano, of exquisite quality. She will be assisted by Hattie Hetland, reader; Grace Golden, violinist. Hortense Pontius will play the accompaniments.

William Taylor Spangler, of the Minneapolis School of Music, gave a recital in Miller, South Dak., last Friday evening. He was assisted by Elizabeth Ghrist, pupil of Mr. Pontius.

Clifford Wilkins, baritone, pupil of William H. Pontius, of the Minneapolis School of Music, Oratory and Dramatic Art, is to give a recital May 24. He will be assisted by Ruth O'Connell, reader, and Hortense Pontius will accompany him.

A group of five advanced piano pupils of William Spangler, of the Minneapolis School of Music, Oratory and Dramatic Art, will present an interesting program Thursday evening, May 27. They are Stella Reed, Elizabeth Ghrist, Gladys Hodson, Olga Hesse and Mabel Freedland.

An interesting pupils' recital was given at "Student Hour" of the Northwestern Conservatory Wednesday, when the following members of Miss Dobyns' ensemble class were presented: Misses Knight, Rowell, Higgins, Derrick, Stadsvold, Kuethe, Johnson, Thomas and Rewe. Misses Derrick and Knight also played concertos.

At "Faculty Hour" of the Northwestern Conservatory last week, Mrs. Elizabeth Brown Hawkins, of the voice department, and Arnold Lotz, of the violin department, rendered a delightful program. Miss Dobyns and Mr. Eisner were the accompanists.

At the studio recitals of May 22 many of the younger pupils of the Northwestern Conservatory will be presented. They are to be chosen from the classes of Misses Dickinson, McLaughlin, Henault, Dobyns, Bender, Hickox, Rie and Mrs. Topham.

Beginning with Miss Conner's pupils' recital, May 26, the afternoons and evenings of the three succeeding weeks of the school year will be entirely devoted to graduation recitals of pupils in the different departments. Those scheduled for May 26 are as follows: Misses Lillian Rolsch, Helen Holmes, Agnes Lesh, Gertrude Mayn, Eva Higgins, Lucile Crain, Helen Copenhaver and Katherine Swindle.

Mrs. R. B. Tomlinson, soprano, and Eva Higgins, pianist, students of the Northwestern Conservatory, assisted in the musical program given Sunday at the Y. W. C. A., and also at the evening service of the Fowler Methodist Church.

Mildred Beck, soprano, pupil of Arthur Vogelsang, of the Northwestern Conservatory, appeared on a program at the Pittsburgh House. Eva Higgins was her accompanist.

No feature of the yearly program of the Northwestern Conservatory has been more appreciated than the monthly recitals given by Maurice Eisner, the head of the piano department. This year the series has been entirely Beethoven numbers, and partakes of the lecture recital style; the last recital consisted of op. 11, "Sonata Pathetique," op. 13, and also op. 14, Nos. 1 and 2, and was thoroughly enjoyable from every point as well as instructive.

The Opera Club of the Northwestern Conservatory has adjourned until September, but several leading members are to give the second act of "Martha" at the conservatory May 29. This is the final recital of the opera club.

A new club, called "The Juniors," is to be organized during the summer session of the Northwestern Conservatory, under the direction of Luella Bender and Florida Henault. The organization will include the school children, many of whom have been taking part in the Junior recitals given monthly and attending Junior classes in musical history. The object of the club is to further the progress of its young members and to arouse the spirit of interest and emulation through social relations with one another. The founders of the club have many plans which will be put into execution as soon as the closing of the public schools allows the children more freedom to attend the meetings.

OSCAR HATCH HAWLEY.

The Hamburg Singakademie, under Prof. Richard Barth, performed Bach's "St. John's Passion," and the Cecilia Society, under Julius Spengel, did Woyrsch's "Totentanz."

CINCINNATI MUSIC.

CINCINNATI, Ohio, May 22, 1909.

A piano recital will be given at the Odeon May 27 by Lillian Kreimer, a musically gifted pupil of the class of Albino Gorno, of the College of Music. The program is one that could respectfully grace the repertory of any artist, but judging from past performances, it is not beyond the conception of Miss Kreimer, who is already a Springer medalist and has received a certificate with distinction from the institution whose work she represents. Miss Kreimer will be assisted by Mrs. Mary Green Peyton, a soprano, whose voice has of late been much commented upon. Following is the program:

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|---|----------------|
| Prelude and Fugue, C sharp major (from the Well-tempered Clavichord)..... | Bach |
| Sonata, op. 27, No. 2, C sharp minor, quasi una Fantasia..... | Beethoven |
| Ein Treue..... | Grieg |
| Spring Song..... | Mendelssohn |
| Am Meer..... | Schubert-Liszt |
| Tarantelle..... | Chopin |
| Prelude, op. 28, No. 2, F major..... | Chopin |
| Etude, op. 10, No. 12, C major..... | Chopin |
| Prelude, op. 28, No. 17, A flat major..... | Chopin |
| Burlesca, op. 9..... | Albino Gorno |
| Aria, Ritorna Vincitor, from Aida..... | Verdi |
| Antaise on Themes from Beethoven's Ruins of Athens..... | Liszt |
| (Orchestral part on second piano.) | |
| Miss Kreimer. | |

Notwithstanding the manifold duties which have been thrust upon him as a musical director of important programs, Signor Albino Gorno, principal of the piano department of the College of Music, is ever mindful of the needs of the talented class of promising pianists. Two public exhibitions of the work being accomplished by his advanced pupils will be demonstrated in evening recitals at the Odeon, May 29 and May 31.

The evening of ensemble music to be given at the Odeon, May 26, by the class of Romeo Gorno, of the piano department of the College of Music, will be one of the most important recitals by local talent heard in Cincinnati this season. It is a program that is seldom heard in the series of student concerts and will be of particular interest to the ultra musical. The pianists will be assisted by James Harrod, tenor; Ernest LaPrade, violin, and Adolf G. Hoffman, cellist, pupils respectively of Douglas Towell, Henri Ern and Emil Knoepke, in the following program:

| | |
|---|-----------------|
| Poe's Adagio Cantabile, Gypsy Rondo from trio in G major for piano, violin and cello..... | Haydn |
| Albert Victor Young, Ernest LaPrade, Adolf G. Hoffmann. | |
| Rondo from sonata in F major..... | Mozart |
| (Second piano arrangement by Grieg.) | |
| Nellie Rowlett and Adele Raschig. | |
| Det. Notti d'Imene (from the opera, Romeo and Juliet)..... | Gounod |
| Martha Dieckmeier and James Harrod. | |
| Servata in F major for piano and violin..... | Grieg |
| Miriam Plant and Ernest LaPrade. | |
| Trio in G major for piano, violin and cello..... | Raff |
| Neva Remde, Ernest LaPrade and Adolf G. Hoffmann. | |
| Quartet, Bella figlia (from the opera, Rigoletto)..... | Verdi |
| Bertha Dieckmeier, Pauline W. Sitt, James Harrod and Frederick Younger. | |
| Hochzeit Musik (from Lohengrin)..... | Wagner |
| March Militaire..... | Schubert-Tausig |
| (Arrangements for eight hands.) | |
| William C. Reddick, Howard Hess, George Moore and Albert Victor Young. | |

Theodor Lohmann presented a number of his gifted pupils in a piano recital of large proportions at the Conservatory Wednesday evening, May 19. The artistic success achieved on this occasion is a matter of congratulation both to the students and their professor. The following program was given:

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|---|----------|
| Holberg Suite..... | Grieg |
| Preludio, Sarabanda, Gavotte, Aria, Rigaudon. | |
| Claudia Dodson. | |
| Concerto, D minor (Cadenza by Hammel)..... | Mozart |
| Lois Cooper. | |
| Piano solos— | |
| Gavotte, A flat minor, op. 14..... | Scambati |
| Marche Grotesque, op. 32, No. 1..... | Sinding |
| Etude, G flat (Butterfly), op. 25, No. 7..... | Chopin |
| Etude, G flat (on black keys), op. 10, No. 5..... | Chopin |
| Walter Chapman. | |
| Concerto, E flat major..... | Liszt |
| Winifred Burston. | |
| Concerto Pathetique (for two pianos)..... | Liszt |
| Emma Brand Lewis. | |

Last Friday evening a graduation recital was given by Mary Fletcher Gray, soprano, pupil of Clara Baur, and Elizabeth Blair, pianist, pupil of Hans Richard, at the Cincinnati Conservatory of Music. Miss Gray possesses a brilliant soprano voice, which is at the same time rich and sweet, and displayed fine artistic grasp and sentiment in her interpretations. Elizabeth Blair showed herself to be a temperamental player, endowed with a deeply artistic nature, and she gave the "Sonata Eroica" of MacDowell with all the tenderness, impetuosity and tone color

which that exacting composition demands. A large assemblage of music lovers attended. The program follows: Rec., To Heaven's Almighty King We Kneel.....Handel
Aria, Come, Ever Smiling Liberty (Judas Maccabaeus).....Handel
Rec., And God Said (The Creation).....Haydn
Aria, With Verdure Clad (The Creation).....Haydn
Sonata Eroica, op. 50 (first movement).....MacDowell
Songs—
Ein Myrtenreis.....Cornelius
Der Liebe Lohn.....Cornelius
Erwachen.....Cornelius
Aus dem Hohen Lied.....Cornelius
Canzonetta.....Hans Huber
Liebesnovelle, Nos. 2 and 3.....Eric Wolf
Songs—
Spring Night.....Jensen
Du Bist die Ruh.....Schubert
Die Lotusblume.....Schumann
An Den Sonnenschein.....Schumann
Concertstück.....Mendelssohn
Serenade. Allegro Giocoso.
(Orchestral part on second piano.)
Cavatina, Casta Diva (Norma).....Bellini

The Conservatory String Orchestra achieved a veritable triumph in its concert at the Cincinnati Conservatory of Music on the evening of May 14. There was the overflowing house which these delightful concerts invariably draw, with a large contingent from social as well as musical circles, and there reigned an atmosphere of enthusiasm which pervaded the concert from beginning to end. Signor Tirindelli, the conductor of the orchestra, is a master mind, and artist in the widest sense of that term, and his work with his Student Orchestra is a wonder of finish, tasteful expression and executive efficiency. The rich tonal quality and unanimity, the brilliancy and spontaneity of the orchestra came into full evidence in the overture to "The Merry Wives of Windsor," the opening number, and this finished performance set the standard for the entire program. The orchestra further gave two groups of smaller numbers of widely diverse styles—the mystic, dreamy "En Bateau" of Debussy, given with inexpressible charm and delicacy, in contrast with the joyous, buoyant "Lieta Novella" of Tirindelli, a fascinating French serenade by the celebrated Italian publisher, Ricordi, and "In Paradisum" of Dubois, the latter adapted for orchestra by the facile pen of Signor Tirindelli, and arranged with a solo violin part, which was exquisitely and subtly given by Miss Mary Dennison Gailey, the concertmeister. The smooth, voluminous tone, charm and deep sentiment with which the number was given aroused a storm of applause, which did not abate until Signor Tirindelli raised his baton for a "da capo." Two Brahms' Hungarian dances, Nos. 5 and 6, played with abandon and an abundance of temperament, brought this distinguished concert to a brilliant close. Two very gifted student soloists shared honors with the orchestra, Emma Norton, one of this year's graduates from Signor Tirindelli's master class, gave the beautiful Vieuxtemps concerto No. 4 with sincerity, richness of tone, refinement and elegance of style, and Martin Read, Jr., who is pursuing a post graduate course under Frederick Shaller Evans, played the masterful D minor concerto of Rubinstein with pulse and virility, a breadth of tone and conception, altogether noble and heroic. Signor Tirindelli may well feel repaid for his brilliant efforts by the vital, artistic successes achieved in his orchestral concerts, and Cincinnati is proud to claim such a master. The next appearance of the orchestra will be in connection with the Conservatory commencement exercises, which will take place Friday evening, June 11.

CINCINNATUS.

Granville Successful as Frithjof.

The recent appearance (April 18) in Buffalo of Charles Norman Granville, the well known baritone, who sang the part of Frithjof in Max Bruch's work of that name, with the Orpheus Club, was the occasion of unstinted praise from the press and Director Lange. Mr. Granville sang the role in German, and was the recipient of many compliments for his elegant diction, for which this artist is now noted. Press comments follow:

As Frithjof Mr. Granville was compelling and sang the part with the musical intelligence of the well-equipped artist. In his song, "Farewell to the North," his fine voice was splendidly impressive and this solo was one of the most enjoyable things of the cantata.—Buffalo Courier.

Mr. Granville was heard to fine advantage in the exacting role of Frithjof. His voice is one of unusual brilliancy and it stood out well against the frequent choral background. It is of sympathetic quality, particularly in the upper range, of good compass and power, and back of the voice is dramatic temperament and musical feeling in abundance. Mr. Granville's perfect enunciation is a strong factor in the pleasure of his work.—Buffalo Express.

Mr. Granville's voice is a baritone of rich quality which he manages with artistic skill. His enunciation was remarkable. Every word could be heard as distinctly as if spoken. In singing the role of Frithjof he showed great dramatic ability, and was enthusiastically received.—Buffalo Commercial.

Anna von Mildenburg, of the Vienna Opera, will sing Kundry and Ortrud at Bayreuth this summer.

Edyth Walker will sing Salome and Electra at the Cologne Opera Festival.

Rafle Leech Sterner's Pupils Sing Artistically.

Rafle Leech Sterner, director and head of the vocal department of the New York School of Music and Arts, located at 58 West Ninety-seventh street, gave the twentieth faculty and pupils' concert at Carnegie Chamber Music Hall, Thursday evening, May 20. The program was opened with a trio arrangement of Schubert's "Serenade," sung by Helen Bandholz, Gertrude Bramson and Dorothy Richter. The other singers were Alice E. Hayward, Nina Jackson, Martha Zschaebitz, George J. Scholl, Elizabeth Boggess, Laura Hope Conrad, Nellie Pfortner, Martha Seavey Garvin, Mary Elizabeth Stewart, Emile Andrew Huber, Selma Lucile Manheimer, Elizabeth Birkett, Sophia Garms, and Frances Coyne.

Detailed mention must be made of some of the advanced pupils, for their singing was remarkably artistic. Martha Zschaebitz distinguished herself by her brilliant singing of the "Shadow Song" from "Dinorah." Her voice is flexible and she has it under excellent control. Gertrude Bramson, a mezzo soprano, sang a group of songs—"Summer Shower," by Marzials; "Mighty Lak' a Rose," by Nevin, and "Magnetic," waltz, by Arditi. Her voice is beautifully placed and its resonance was a point upon which many commented. This is another of the Sterner pupils, for whom a career has been predicted. Alice E. Hayward possesses a sweet lyric voice and much style. She sang a song, "Tell Her I Love Her," by De Faye. Mary Elizabeth Boggess, another charming lyric soprano, gave a good account of her voice and the Sterner vocal method in singing "Song of Farewell," by Isidore de Lara and "Madrigal," by Chaminade. George J. Scholl, a young baritone, was heard in "King of the Forest Am I," and he made a good impression. His voice is powerful and sympathetic. Some of the ensemble numbers worthy of mention included the opening trio; then, "I Would That My Love," by Mendelssohn, sung by the Misses Zschaebitz and Bramson; "The Fisherman," by Gabussi, sung by the Misses Boggess and Bramson; "The Crucifix," by Fauré, sung by Miss Zschaebitz and Mr. Scholl, and "Les Sylphes," by Bachman, sung by the chorus, consisting of the Misses Stewart, Kerner, Manheimer, Birkett, Garms, Coyne, Pfortner, Richter, and Bramson.

The piano and violin departments were represented by talented pupils and the teachers. Clarence de Vaux-Royer, of the faculty, played with much finish an adagio and "Introduction and Gavotte," by Ries. Another violinist, Robert S. Kupfer, also a member of the faculty, played the Saint-Saëns "Rondo Capriccio." Florence Haulbiel Pratt, teacher of the piano department, played the accompaniments and also played an arrangement of the overture from "Norma" (Bellini), in duet with her pupil, Daisy Harris. Other piano numbers were played by Hazel Curry, Irene Claire Brady, of the student classes, and S. Ried Spencer, of the faculty played the nocturne in B flat major by Field and the Chopin prelude in D flat major.

The "Quarrel Scene" from "Julius Caesar" enhanced the high character of the night's program. This was splendidly given by Mary Elizabeth Stewart, of the faculty, and the versatile and sweet voiced Gertrude Bramson, a pupil of Miss Stewart in the dramatic department.

The work of all these students reflected much credit upon their masters and greatest of all credit is due to Mr. Sterner and his mother, who assists in the artistic education of these young men and women.

Tomorrow (Thursday) night Mr. Sterner will give a concert for his gifted pupil, Martha Seavey Garvin, who was heard last week in songs by Denza and Guglielmo.

The season at the New York School of Music and Arts has been most prosperous and better prospects are ahead for the coming term.

Oscar Hunting's Many Successes on Tour.

Oscar Hunting, basso, has just returned from a successful concert tour, and the press has this to say:

In singing the roles of Abimelech, Satrap of Gaza and an aged Hebrew, he displayed versatility, giving to the music of each character proper expression and shading.—York, Pa., Daily, April 23, 1909.

As Abimelech, Satrap of Gaza, Oscar Hunting was effective. He has a fine bass voice and applied it to artistic advantage.—York, Pa., Dispatch.

As Abimelech, the leader of the Philistines, whom Samson slays after calling upon his people to assert their rights, and as the aged Hebrew. Mr. Hunting was eminently successful. The part requires a cultured voice of deep register, as well as a wide range, and both of these Mr. Hunting possesses.—Gazette, York, Pa.

Mr. Hunting sang the brief role of the Forester in the last scene, showing a voice that is rich and full in color and feeling.—Democrat Chronicle, Rochester, N. Y., April 28, 1909.

Mr. Hunting, in the small role of the Forester, showed a voice of splendid power and quality, and the audience will anticipate hearing him sing this evening in a broader scope.—Evening Times, Rochester, N. Y., April 28, 1909.

Mr. Hunting did effective work as Abimelech.—Baltimore Sun, April 20, 1909.

Max Werner, leader of the Plauen (Germany) Symphony Orchestra, closed a successful series of concerts with Beethoven's ninth and Strauss' "Zarathustra."

Beidler will lead Wagner performances at Barcelona next season, including "Tristan," "Meistersinger," "Walküre," "Lohengrin."

The French Opera Company of The Hague, gave performances of Leoncavallo's "Zaza" in Hamburg, but met with only moderate success.

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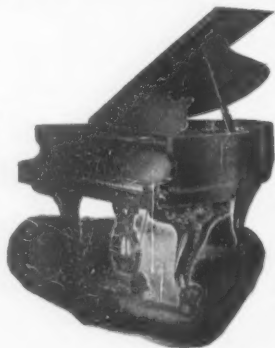
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